
22.17. DATES

Headings That Do Not Conflict

Apply the optional provision. This means adding a date whenever it is known.

Post Nineteenth Century Persons

For persons living in the twentieth century, the date upon which the heading is based should be a precise one. Specifically, add the date to headings for these persons only if it falls into any of the following categories:

- 1) The person is still living and the year of birth is known ("1900- ").
- 2) The person is no longer living and the years of birth and death are known ("1900-1981").
- 3) The person is no longer living and only the year of birth is known ("b. 1900").
- 4) The person is no longer living and only the date of death is known ("d. 1981").

Note: If a date is a specific non-Gregorian year, add the Gregorian equivalent to the heading even if this means using a date in the form "1921 or 2."

Pre-Twentieth Century Persons

For pre-twentieth century persons, less precise dates may be used. Consult the examples under 22.17A for guidance. Note one detail about the use of "flourished" dates: "Flourished" dates acceptable for addition to headings for pre-twentieth century persons normally express a span of years of activity. A single year "fl." may be used only in exceptional cases, as when a reference source itself designates the date in this way or there is one publication or other event in the person's life known to be the single or at least primary basis for a single year.

Existing Headings Already Coded for AACR2

Do not add the date (birth or death) to an existing heading represented by a name authority record that has already been coded "AACR2" or "AACR2 compatible" (including in either case those labeled "preliminary"—008 byte 33 = d). However, if such a heading must be revised later, add the date(s).

Existing Headings Being Coded for AACR2

Do not add the date (birth or death) to a heading being coded for AACR2 when the heading is represented by an access point on an existing bibliographic record in the catalog (i.e., the file against which the cataloging and searching is done) and is otherwise in accord with current policy. However, if the person is no longer living and the existing heading contains a date, change the date if it is obsolete in either form or fact. For example, if the existing heading has an open birth date

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such as "1861- ", either add the death date (if available) or change the open birth date to "b. 1861," or, if the existing heading has an approximate date and the exact date is now available, use the exact date in the AACR2 heading.

Abbreviations B.C. and A.D.

Use the abbreviation B.C. for dates in the pre-Christian era. Place the abbreviation at the end of a date or span of dates in that era.

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100 0# $a Nefertiti, $c Queen of Egypt, $d 14th cent.  
      B.C.  
100 0# $a Spartacus, $d d. 71 B.C.  
100 0# $a Pericles, $d 499-429 B.C.  
100 0# $a Ajātaśatru, $c King of Magadha, $d ca. 494-ca.  
      467 B.C.
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Use the abbreviation A.D. only when the dates span both eras.

```
100 0# $a Augustus, $c Emperor of Rome, $d 63 B.C.-14  
      A.D.  
100 0# $a Ovid, $d 43 B.C.-17 or 18 A.D.  
100 1# $a Seneca, Lucius Annaeus, $d ca. 4 B.C.-65 A.D.
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If a date is questionable, place the question mark immediately following the date.

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100 0# $a Antonius Marcus, $d 83?-30 B.C.  
100 0# $a Vercingetorix, $c Chief of the Arverni, $d d.  
      45? B.C.
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22.18A. FULLER FORMS.

For names that conflict, see 22.17-22.20.

For references, apply the provisions of LCRI 26.

Apply the optional provision. This means adding within parentheses the full form of an initial or abbreviation used in the heading when the full form is known with certainty. (In some cases of doubt, do not add the full form.) Do not search solely to discover this information if there is no conflict.

When adding the full form, observe the following guidelines:

1) If the initial occurs in the forename portion of the surname-forename heading, give in the parenthetical addition not only the full form but also the other forenames that appear in the forename portion of the heading. However, do not include a particle or prefix that appears in the forename portion. Place the parenthetical addition directly after the forename portion and before any other addition (e.g., date, title).

100 1# \$a Flam, F. A. \$q (Floyd A.)

100 1# \$a Smith, T. B. \$q (T. Basil)

100 1# \$a Wright, G. H. von \$q (George Henrik), \$d 1916-

100 1# \$a Beruete y Moret, A. de \$q (Aureliano), \$d 1876-
1922

100 1# \$a Jaina, Pra. \$q (Prākaśa)
*("Pra." is the systematically romanized form of a single
nonroman initial)*

100 1# \$a Smith, Arthur D. \$q (Arthur Dwight), \$d 1907-

100 1# \$a Bvindi, Francis A. A. L \$q. (Francis A. A.
Lovemore), \$d 1955-

2) If the initial occurs in the name entered as a given name, etc., give in the parenthetical addition all the names that appear in the heading. Place the parenthetical addition directly after the given name and before any other addition (e.g., date, title).

100 1# \$a A. Samad Said \$q (Abdul Samad Said), \$d 1935-

100 1# \$a M. Alicia \$q (Mary Alicia), \$c Sister, S.C.N.

3) For names that are represented in the heading by an abbreviation rather than an initial (cf. LCRI 22.1B), give in the parenthetical addition the full name for the particular person.

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100 1# \$a Brownridge, Wm. \$q (William)
100 1# \$a Fdez.-Rivera García, Manuel \$q (Fernández-
ivera García)

Exceptions

1) Do not apply 22.18A to a name in which the letters of the forename initials used in the heading differ from the letters used in the full forename.

100 1# \$a Reḍḍi, Vai. Si. Vi., \$d 1926-
not 100 1# \$a Reḍḍi, Vai. Si. Vi. \$q (Emmanuru Cinna
Venkata), \$d 1926-

100 1# \$a Jaina, Pi.
not 100 1# \$a Jaina, Pi. \$q (Prākaśa)

100 1# \$a Ajgaonkar, G. F.
not 100 1# \$a Ajgaonkar, G. F. \$q (Gundu Phatu)

2) Do not apply 22.18A to a heading for a married woman that consists of her husband's surname and initial(s).

100 1# \$a Renfro, Roy E., \$c Mrs.
400 1# \$a Renfro, Helen Kay
not 100 1# \$a Renfro, Roy E. \$q (Roy Edward), \$c Mrs.

3) Do not add the fuller form to an existing heading falling into either of the following categories:

a) The name authority record for it has already been coded "AACR 2" or "AACR 2 compatible" (including in either case those labeled "preliminary"—008 byte 33 = d).

b) The heading is represented by an access point on an existing bibliographic record in the catalog (i.e., the file against which the cataloging and searching is done) and is otherwise in accord with current policy.

heading: 100 1# \$a Eddison, C. D.
new information: "C. D." stands for "Carlton Daniel"
(Do not change the heading to: 100 1# \$a Eddison, C. D.
\$q (Carlton Daniel))

heading: 100 1# \$a Jáuregui C., Juan Heriberto
new information: "C." stands for "Cordero"
(Do not change the heading to: 100 1# \$a Jáuregui C.,
Juan Heriberto \$q (Jáuregui Cordero))

However, if such a heading must be revised later, add the fuller form.

24.1. GENERAL RULE.

24.1A.

When the name of an individual performer appears in conjunction with the name of a performing group, ordinarily do not consider the person's name to be part of the name of the group, in the absence of evidence to the contrary.

On item: J.D. Crowe and the New South

Corporate heading: 110 2# \$a New South (Musical group)

On item: Artie Shaw and his orchestra

No corporate heading (body is unnamed; cf. 21.1B1)

See also LCRI 21.23C, LCRI 21.29D

Ambiguous Entities

Treat the ambiguous entities listed below as general corporate bodies and establish them under the provisions of chapter 24, AACR2, tagging them as X10.

Airplanes, Named
Airports
Almshouses
Aquariums, Public
Arboretums
Artificial satellites
Bars
Biological stations
Boards of trade (Chambers of commerce)
Botanical gardens
Cemeteries
Chambers of commerce
Concentration camps
Concert halls
Country clubs
Crematories
Dance halls
Ecological stations
Factories
Forests, parks, preserves, etc.¹
Funeral homes, mortuaries
Halfway houses

¹Refers only to these entities when need as main or added entries.

Herbariums
Hotels
Markets
Morgues
Motels
Night clubs
Nursing homes
Old age homes
Opera houses
Orphanages
Planetariums
Plans (Programs)
Poorhouses
Port authorities
Projects
Railroads
Research stations
Restaurants
Sanitariums
School districts
Service stations
Ships
Shipyards
Space vehicles
Stores, Retail
Studies (Research projects)
Tribes (as legal entities only)
Undertakers
Zoological gardens

Special Letter/Symbol

If the form of name selected as the heading includes a Greek letter or a letter or symbol used to indicate a trademark, a patent, copyright, etc., follow the guidelines in LCRI 1.0E.

Punctuation/Spacing

These guidelines appear also in LCRI 1.0C.

1) *Quotation marks.* If the form of name selected as the heading includes quotation marks around an element or elements of the name, retain them (*cf.* example in rule 24.7B4). Use American-style double quotation marks in the heading, instead of other forms of quotation marks.

2) *Initials.* If the form of name selected as the heading consists of or contains initials, regularize the spacing and put one space after an initial that is followed by a word or other element that is not an initial and no space after an initial that is followed by another initial consisting of one

letter.

source: F&H Denby
heading: 110 2# \$a F & H Denby

source: U. S. D. A. Symposium ...
heading: 111 2# \$a U.S.D.A. Symposium ...

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source: B B C Symphony ...
heading: 110 2# $a BBC Symphony ...
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3) Abbreviations. Precede or follow initials consisting of two or more letters with a space, e.g., "Gauley Bridge (W. Va.)," "Ph. D. Associates." If the form of name selected as the heading includes an abbreviation, retain in the heading the abbreviation as found.

source: Dirección de la Energía//Div. Estadística//Secc.Información
heading: 110 1# \$a Buenos Aires (Argentina : Province).
 \$b Dirección de la Energía. \$b Div.
 Estadística. \$b Secc. Información

4) Place name at end. If the form of name selected as the heading includes a place name at the end and the place is enclosed within parentheses or is preceded by a comma-space, retain in the heading the punctuation as found.

110 2# \$a California State University, Northridge

5) Numerical or alphabetical designation. When the name of a body consists of both a numerical or alphabetical designation and words indicating the body's function, include both in the heading for the body. Separate the two parts with a dash (two hyphens).

```
source: Abteilung V - Vermessungswesen
heading: 110 2# $a [Parent body]. $b Abteilung V--
        Vermessungswesen
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source: Social and Economic Sciences (Section K)
heading: 110 2# \$a [Parent body]. \$b Social and Economic
 Sciences--Section K

source: Sub-task Force I, Gas Dissolved in Water
heading: 110 2# \$a [Parent body]. \$b Sub-task Force I--Gas
 Dissolved in Water

6) Dash or hyphen. If the form of name selected as the heading includes a dash or a hyphen that sets off a data element (usually a place name), regularize the punctuation by using a dash (two hyphens) without spacing on either side.

source: University of Nebraska--Lincoln

heading: 110 2# \$a University of Nebraska--Lincoln

source: Centro abruzzese di ricerche storiche - Teramo

heading: 110 2# \$a Centro abruzzese di ricerche
storiche--Teramo

7) *Year in conference name.* If the form of name of a conference selected as the heading contains an abbreviated or full form of a year, regularize the spacing by insuring that one space precedes the year regardless of the configuration of the year (e.g., use of an apostrophe or other character as a substitute for a portion of the year; the full form of a year combined with another element without spacing).

source: CDS2000

heading: 111 2# \$aCDS 2000 ...

source: CP 2000

heading: 111 2# \$aCP 2000 ...

source: CP98

heading: 111 2# CP 98 ...

source: ECOOP'99 SCM-9 Symposium

heading: 111 2# \$aECOOP '99 SCM-9 Symposium...

8) *Series of words.* Add a comma to a series of words appearing in an English-language name except before an ampersand. *Exceptions:*

a) For British headings, follow the punctuation in the publication, which normally will not include a comma before the conjunction in the series of words, e.g.,

110 1# \$a Great Britain. \$b Ministry of Agriculture,
Fisheries and Food

not 110 1# \$a Great Britain. \$b Ministry of Agriculture,
Fisheries, and Food

b) For Canadian headings, follow the punctuation provided by the Library and Archives Canada.

Note: Headings originally established before January 1981 that are in accord with current policy except for punctuating words in series were coded "AACR2" before September 1982. Continue to use the existing form of the established heading in post-August 1982 cataloging. (Headings other than those from the Library and Archives Canada or British or Irish headings coded after August 1982 will be in accord with AACR2 and current LC policy.)

Canadian Headings

If the Library and Archives Canada (LAC) form differs from LC/AACR2 form for capitalization, diacritics, or punctuation, follow LAC.

If a corporate name in French includes the diphthong *œ*, which appears in the LAC form as separate letters, use the LAC form in the heading.

Although LAC practice is to establish *all* corporate names in both English and French, LC practice is to use English whenever possible. *Exception*: Generally establish Québec corporate names in French.

If the LAC French-language heading is used and that heading has a qualifying term in French, change the term to the English term used in the LAC English-language equivalent heading.

NLC: CHAU-TV (Station de télévision : Carleton, Québec)
NLC equivalent: CHAU-TV (Television station : Carleton, Quebec)
heading: 110 2# \$a CHAU-TV (Television station :
 Carleton, Québec)

If an LAC corporate heading contains a geographic qualifier, use the LC-established form of the geographic name as the qualifier.

NLC: Douglas Hospital (Verdun, Quebec)
heading: 110 2# \$a Douglas Hospital (Verdun, Québec)

"AACR2 Compatible" Headings

1) *General*. All headings newly coded after August 1982 will be in accord with AACR2 and current policy and will be designated "AACR2" (with two exceptions). A heading already coded "AACR2 compatible" will continue to be used in its existing form in post-August 1982 cataloging. The two situations in which a newly coded heading will be coded "AACR2 compatible" are

a) The heading is for a body that is entered subordinately to another body whose heading has already been coded "AACR2 compatible."

b) The heading is for a uniform title entered under a name heading that has already been coded "AACR2 compatible."

Before September 1982, headings were coded "AACR2 compatible" if they had been established before 1981 and fell into one or more of the categories listed below. Also coded "AACR2 compatible" were headings established after 1980 for bodies that were entered subordinately to bodies whose headings had already been coded "AACR2 compatible" and headings for uniform titles entered under name headings that had already been coded "AACR2 compatible."

2) *Categories coded "AACR2 compatible."* The categories of headings that were coded

"AACR2 compatible" were as follows:

a) *Quotation marks*. The existing heading lacked quotation marks even though the body's predominant usage showed quotation marks around one or more elements.

compatible heading: 110 2# \$a Istituto tecnico C.
Gemmellaro di Catani
(AACR2 form: Istituto tecnico "C. Gemmellaro" di Catani)

b) *Acronyms*. The existing heading contained an acronym in lower-cased letters after an initial capital letter even though the body's predominant usage showed the acronym all in capital letters.

compatible heading: 110 2# \$a Amacom
(AACR2 form: AMACOM (Organization))

Note: If the body was famous, the heading was re-established in its AACR2 form.

c) *Terms of incorporation*

(1) The existing heading contained a term of incorporation that did not agree with AACR2 capitalization.

compatible heading: 110 2# \$a Art Nouveau, inc.
(AACR2 form: Art Nouveau, Inc.)

(2) The existing heading contained a term of incorporation that would not be retained under AACR2.

compatible heading: 110 2# \$a Press Association, ltd.
(AACR2 form: Press Association)

compatible heading: 110 2# \$a Schweizerisches Ost-Institut,
A.G.
(AACR2 form: Schweizerisches Ost-Institut)

(3) The existing heading lacked a term of incorporation that would be included under AACR2.

compatible heading: 110 2# \$a Daumier Prints
(AACR2 form: Daumier Prints Inc.)

d) *Hierarchy*. The existing heading for a Chinese, Japanese, or Korean corporate body contained more hierarchy than AACR2 would permit.

compatible heading: 110 1# \$a Japan. ‡b Hōmushō. \$b
Keijikyoku
(AACR2 form: Japan. Keijikyoku)

Airports

Before August 1996, airports were established as geographic names under the provisions of chapter 23 AACR2, tagged X51. After July 1996, establish airports under the provisions of chapter 24, AACR2, tagged X10. If the name of the airport does not include the name of the place it serves, add the appropriate local place name qualifier. Do not make a reference through the local place in which the airport is located.

LC practice: Headings for airports existing in the name authority and bibliographic databases will be revised as a project by the Cataloging Policy and Support Office (CPSO), but revise existing headings needed in current cataloging as encountered.

110 2# \$a Dallas-Fort Worth International Airport
110 2# \$a Heathrow Airport (London, England)
110 2# \$a Shin Tōkyō Kokusai Kūkō
110 2# \$a Davis Airport (Luzerne County, Pa.)
110 2# \$a Davis Airport (Montgomery County, Md.)

Cemeteries

Before August 1996 cemeteries were established either as name or subject headings, tagged X51. After July 1996 establish all cemeteries as name headings, tagged X10.

LC practice: Headings for cemeteries existing in the subject authority file will be converted to name headings as a project by CPSO. CPSO will also revise existing name authority and bibliographic records as a project, but revise existing headings needed in current cataloging as encountered.

Establish cemeteries according to the provisions of chapter 24, AACR2. Qualify the name of the cemetery with the name of the local geographic place in which it is located, i.e., city, county, etc., even if the cemetery is national, state, provincial, etc., in character. (Revise existing headings that do not reflect this policy when such headings are needed in current cataloging.) Do not make a reference through the place in which the cemetery is located.

110 2# \$a National Memorial Cemetery of the Pacific
(Honolulu, Hawaii)
110 2# \$a Cimetière de Champeaux (Montmorency, France)
110 2# \$a McMillan Cemetery (Marshall County, Okla.)

110 2# \$a Cmentarz Ewangelicko-Augsburski w Warszawie
(Warsaw, Poland)
110 2# \$a Necrópolis Cristóbal Colón (Havana, Cuba)

Concentration Camps

Before August 1996, concentration camps were established either as name or subject headings, tagged X51. After July 1996, establish all concentration camps as name headings, tagged X10.

Establish concentration camps according to the provisions of chapter 24, AACR2. Construct headings based upon information found on items issued by the body or information found in authoritative reference sources. Do not routinely construct the name of a concentration camp to reflect solely the local place name. If the form of the heading cannot be determined from reference sources, use the form as found in the item being cataloged. Qualify the heading for a concentration camp that consists solely of the name of a place with “(Concentration camp).” (Revise existing headings and associated bibliographic records that do not reflect this policy when such headings are needed in current cataloging. Do not retain the post-1980, pre-August 1996 heading as a reference, unless it is a valid AACR2 reference.) Do not make a reference through the local place in which the concentration camp is located.

LC practice: Convert headings for concentration camps existing in the subject authority file to name headings as needed. In converting subject authority records to name authority records, copy the subject authority record into the name authority file. Add the control number of the subject authority record as a 010\$z; revise the form of heading and the tagging; evaluate existing references (revise or delete), add additional references as appropriate, delete any 550 fields²; retain any 670 field(s) as is (including "Work cat." preceding the citation), add a 670 field that justifies the heading chosen (item being cataloged or LC database citation); and change FFD 8 to value n, code FFD 12 as appropriate, and add the cataloger's code in FFD 25. Submit a proposal to delete the record from the subject authority file to the Subject Headings Editorial Team, Cataloging Policy and Support Office in accordance with procedures in *Subject Cataloging Manual: Subject Headings* H193, section 11, and H193.5. (*NACO libraries:* Submit the proposal to Cooperative Cataloging Team, Regional and Cooperative Cataloging Division.)

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110 2# $a Auschwitz (Concentration camp)
410 2# $a Konzentrationslager Auschwitz
410 2# $a KL Auschwitz

110 2# $a Konsentrasiekamp te Bethulie
410 2# $a Bethulie (Concentration camp)

110 2# $a Nēsos Gyáros
410 2# $a Gioura (Concentration camp)
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²Note that the order of fields when copying a subject authority record differs from the traditional order of fields for name authority records. Do not reorder the fields.

Plans, Programs, and Projects

Treat plans, programs, and projects as corporate bodies whether or not they have a staff. Do not consider that headings for entities with these words in their names need the addition of a qualifier that conveys the idea of a corporate body (cf. 24.4B).

Printers

The purpose of this section is to provide guidance in the formulation of headings for printers for use in the cataloging of rare materials. In the context of rare materials, the word "printer" also means "publisher," "bookseller," "associated name," etc.

Establish names of printers in the form found in modern reference sources in the language of the country in which the printer is located when that varies from the chief source of information in the item being cataloged, according to the principle for form of pre-1801 names (LCRI 22.1B) and persons not known primarily as an author (AACR2 22.1B). If a corporate name is not clearly indicative of a corporate body, add the qualifier "Printer," "Bookseller," "Firm," etc., as appropriate (cf. LCRI 24.4B). Make *see* references from unused variant forms and *see also* references from the established forms of related persons or corporate bodies.

Establish a firm as a corporate body, in direct order.

source: Ex Officina Elzeviriana
heading: 110 2# \$a Officina Elzeviriana

source: Viduae & haeredum Ioannis Stelsii
heading: 110 2# \$a Vidua & Haeredes Ioannis Stelsii

Heirs, Assigns, Estate

Establish phrases denoting the heirs or estate of a printer in direct order in the nominative case with a *see also* reference from the established form of the printer's name.

source: Gli heredi di Filippo de Giunta
heading: 110 2# \$a Heredi di Filippo de Giunta
410 2# \$a Haeredes Philippi Iuntae Florentini
410 2# \$a Junta (Firm : Florence, Italy)
410 2# \$a Giunti (Firm : Florence, Italy)
500 1# \$a Giunta, Filippo, \$d 1450-1517

source: Haeredes Christiani Egenolphi

heading: 110 2# \$a Chr. Egenolffs Erben
410 2# \$a Haeredes Christiani Egenolphi
410 2# \$a Christian Egenolffs Erben
410 2# \$a Egenolffs Erben
500 1# \$a Egenolff, Christian, \$d 1502-1555
670 ## \$a Benzing \$b (Chr. Egenolffs Erben)

source: Reprinted at Edinburgh : By the Heirs and Successors of Andrew Anderson

heading: 110 2# \$a Heirs and Successors of Andrew Anderson
500 1# \$a Anderson, Andrew, \$d d. 1676
500 1# \$a Anderson, James, \$d fl. 1676-1694
500 1# \$a Anderson, Agnes, \$d d. 1716
670 ## \$a A dict. of the printers and booksellers in England, Scotland and Ireland from 1641 to 1667, 1908:\$bp. 5 (Andrew Anderson, d. 1676, was succeeded by his widow Agnes and his son James)
670 ## \$a A dict. of the printers and booksellers In England, Scotland and Ireland from 1668 to 1725, 1922:\$bp. 5-6 (Andrew Anderson's widow Agnes, conducted the business under the style Heirs and Successors of Andrew Anderson until her death in 1716)

source: London : Printed by John Basket ... and by the Assigns of Henry Hills

heading: 110 2# \$a Assigns of Henry Hills
500 1# \$a Hills, Henry, \$d d. 1713

source: De erven F. Bohn

heading: 110 2# \$a Erven F. Bohn
500 1# \$a Bohn, F.

source: The Paul M. Fekula collection : a catalogue / published by the estate of Paul M. Fekula

heading: 110 2# \$a Estate of Paul M. Fekula
500 1# \$a Fekula, Paul M.

Officina, etc.

source: Ex officina Oporiniana

heading: 110 2# \$a Officina Oporiniana
500 1# \$a Oporinus, Joannes, \$d 1507-1568

source: Typographia Komarek in Via Cursus [Latin name]
source: Nella Stamperia del Komarek [Vernacular name]
source: Stamperia Komarek, a spese di G. Ughetti [Vernacular variant]

heading: 110 2# \$a Stamperia del Komarek
 410 2# \$a Typographia Komarek
 410 2# \$a Stamperia Komarek
 410 2# \$a Komarek (Firm : Rome, Italy)
 500 1# \$a Komarek, Francesco Bezzarrini
 500 1# \$a Komarek, Giovanni Jacopo

source: Ex Officina Plantiniana [Latin name]

source: Plantijnsche Drukkerij [Vernacular name]

heading: 110 2# \$a Plantijnsche Drukkerij
 410 2# \$a Officina Plantiniana
 500 1# \$a Plantin, Christophe, \$d ca. 1520-1589

Partnerships, etc.

1) If there is clear evidence that the partnership is a formally established, stable entity, establish the phrase as a corporate body with a qualifier as appropriate. Make *see also* references from the headings for the partners.

source: Books Printed for A. and J. Churchill at the Black Swan in Pater Noster Row [Vernacular name]

source: Impensis Awnsham & Johan. Churchill [Latin name]

heading: 110 2# \$a A. and J. Churchill (Booksellers :
 London, England)
 410 2# \$a A. & J. Churchill (Booksellers :
 London, England)
 410 2# \$a Awnsham and John Churchill (Booksellers
 : London, England)
 410 2# \$a Awnsham & Johan. Churchill (Booksellers
 : London, England)
 500 1# \$a Churchill, Awnsham, \$d d. 1728
 500 1# \$a Churchill, John

source: In aedibus viduae & haeredum Ioannis Stelsii

heading: 110 2# \$a Vidua & Haeredes Ioannis Stelsii
 410 2# \$a Vidua et Haeredes Joannis Stelsii
 410 2# \$a Vidua & Haeredes Ioannis Steelsii
 410 2# \$a Veuve et Héritiers de Jean Steelsius
 500 0# \$a Veuve de Jean Steelsius
 500 1# \$a Steelsius, Jean, \$d 1533-1575

source: Printed for Don Allen by Grabhorn-Hoyem

source: R. Grabhorn & A. Hoyem

source: San Francisco tel. dir. (Grabhorn-Hoyem, prntrs & graphic desgnrs)

heading: 110 2# \$a Grabhorn-Hoyem (Firm)

500 1# \$a Grabhorn, Robert

500 1# \$a Hoyem, Andrew

2) In the absence of clear evidence that the relationship is a formal or legal partnership, do not establish as a corporate body. Rather, establish the names of the various persons, and any related corporate body, separately. On a specific bibliographic record, make added entries as indicated in the imprint and colophon of the item being cataloged.

source: Printed by Robert and Edwin Grabhorn, 1928

heading: 100 1# \$a Grabhon, Robert

510 2# \$a Grabhorn Press

heading: 100 1# \$a Grabhorn, Edwin E.

510 2# \$a Grabhorn Press

source: Printed at the Grabhorn Press for the Book Club of California, 1940

heading: 110 2# \$a Grabhorn Press

500 1# \$a Grabhorn, Edwin E.

500 1# \$a Grabhorn, Robert

source: Per Andream de Torresanis de Asula 1496

heading: 100 1# \$a Torresanus, Andreas, \$c de Asula, \$d 1451-1529

400 1# \$a Asulanus, Andreas, \$d 1451-1529

400 1# \$a Torresani, Andrea, \$c de Asula, \$d 1451-1529

400 0# \$a Andrea, \$c socerus, \$d 1451-1529

400 0# \$a Andrea, \$c d'Asola, \$d 1451-1529

400 1# \$a Torrigiani, Andrea dei, \$c de Asula, \$d 1451-1529

510 2# \$a Aedes Aldi et Andreae Soceri

source: In aedibus Aldi et Andreae Soceri 1515

heading: 110 2# \$a Aedes Aldi et Andreae Soceri

500 1# \$a Manuzio, Aldo, \$d 1449 or 50-1515

500 1# \$a Torresanus, Andreas, \$c de Asula, \$d 1451-1529

source: Ex Officina Plantiniana, apud Franciscum Raphelengium

heading: 110 2# \$a Plantijnsche Drukkerij

heading: 100 1# \$a Raphelengius, Franciscus, \$d 1539-1597

Forests, Parks, Preserves, etc.

When a forest, park, preserve, etc. (commonly a unit of the United States National Park Service or the United States Forest Service), is needed as a main or added entry on a bibliographic record because the forest, park, preserve, etc., has some responsibility for the intellectual content of the item, create a name authority record for the forest, park, preserve, etc., under its name as a corporate body and qualify the name with “(Agency).”

```
110 2# $a Chugach National Forest (Agency)
410 1# $a United States. $b Forest Service. $bChugach
      National Forest

110 2# $a Aniakchak National Monument and Preserve
      (Agency)
410 1# $a United States. $b National Park Service. $b
      Aniakchak National Monument and Preserve
```

25.5B CONFLICT RESOLUTION.**TABLE OF CONTENTS****General****Serials (Including Numbered and Unnumbered Monographic Series) Series Entered Under Title**

- 1) *General*
- 2) *Choice of qualifying term*
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- 9) *Serial common title or main series title issued alone or has numbering*
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Serials (Including Numbered and Unnumbered Monographic Series) Entered Under Name Heading

- 1) *General*
- 2) *Choice of qualifying term*

Monographs

- 1) *Single-part monograph or not-analyzed multipart item*
- 2) *Analyzed multipart item entered under a title proper*
- 3) *Analyzed multipart item entered under a name heading*
- 4) *Collective uniform title headings "Works" and "Selections": NAR and SAR for different multipart items*

Integrating Resources**Series-Like Phrases**

- 1) *Entry under title*
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- 3) *Conflict with another phrase heading*

Title/Phrase Heading in Series Authority Record Identical to Personal or Corporate Name**Radio and Television Programs**

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U.S. Census Publications

Comics

Motion Pictures

Choreographic Works

- 1) *Background*
- 2) *Uniform titles for choreographic works*

Named Individual Works of Art

Appendix 1: Motion Pictures, Television Programs, Radio Programs

The first part of this LCRI addresses conflict resolution for serials (including numbered and unnumbered monographic series). This part of the LCRI represents *LC/PCC practice*.

Also, see the sections “Monographs” and “Integrating Resources” below for guidelines about the use of qualifiers for single-volume monographs, multipart items, and integrating resources.

Note: Indicators are not given in the examples when the heading could be used in either an authority or a bibliographic record because the indicators in authority and bibliographic records are not the same for the 130 field.

General

1) *The "catalog" when testing for conflict.* When searching the catalog to determine if a uniform title is needed for a serial/series or multipart item, define the "catalog" as the file against which the searching and cataloging is being done. In addition, catalogers (including LC overseas offices' catalogers and PCC participants) may take into account *any* serial/series or multipart item with the same title of which they know, whether or not it is in the catalog.

2) *Eligible title fields for conflict*

a) Take into account the title proper of a serial/series/multipart item; such a title proper can be found in the 245, 247, 4XX, 730, 760-787, 8XX fields of bibliographic records and the 1XX field of series authority records (SARs).

b) Do not take into account variant forms of title represented by added entries (246, 740 fields) in bibliographic records or by cross references (4XX fields) in name and series authority records. (*Note:* according to LCRI 26.5A, a qualifier is added to a cross reference in the authority record to break the conflict with a title proper in the same or another record.)

3) Resolve the conflict by using a uniform title heading or name heading/uniform title in the bibliographic or series authority record being created. Do not also add a uniform title heading or a name heading/uniform title to the existing record.

Exceptions

a) See the paragraph for physical medium under "Choice of qualifying term" in "Serials (Including Numbered and Unnumbered Monographic Series) ..." entered under title and under name heading.

b) See 5) in the "Serials (Including Numbered and Unnumbered Monographic Series) Entered Under Title" section below for adding "(Unnumbered)" as qualifier.

c) See 1)b), 1)c), 4), and 5) in the "Monographs" section below.

d) See 2) in the "Title/Phrase Heading in Series Authority Record Identical to Personal or Corporate Name" section below.

4) Use the uniform title heading or name heading/uniform title whenever the serial/series or multipart item is referred to in other access points (added or subject entries, subseries headings, etc.) and in linking notes.

5) Do not predict a conflict.

6) *Republications*. When a serial/series/multipart item is republished or reproduced (as a text, as a microform, as large print, as a braille edition, as a digitized reproduction, etc.), do not use a uniform title to distinguish one of these republications from the original. If the original itself has a uniform title, use the same uniform title for the republication.

Serials (Including Numbered and Unnumbered Monographic Series) Series Entered Under Title

1) *General*. When creating a bibliographic record for a serial, a series authority record for a serial/series, or a name authority record for a serial, construct a uniform title made up of the title proper plus a parenthetical qualifier to distinguish the serial/series from another with the same title proper in a bibliographic record, in the heading of any series authority record (for series, multipart item, phrase, or serial), or in the heading of any name authority record. Also construct a uniform title when a serial becomes an integrating resource (or vice versa) but doesn't change its title proper.

2) *Choice of qualifying term*

a) *Title proper is a "generic" title (i.e., it consists solely of an indication of type of publication and/or periodicity, exclusive of articles, prepositions, and conjunctions)*. Use as the qualifier the heading for the body issuing or publishing the serial/series. If more than one corporate body is associated with the work, choose the body responsible for issuing the serial/series, rather than the one only publishing it. If multiple bodies are performing the same function, generally

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choose the one named first.

```
130 $a Bulletin (American Dairy Products Institute)
130 $a Bulletin (British Columbia. Dept. of Mines and
    Petroleum Resources)
130 $a Bulletin (Université libre de Bruxelles. Service
    de physique des particules élémentaires)

130 $a Occasional paper (Australia. Bureau of Industry
    Economics)
130 $a Occasional paper (King's College (University of
    London). Dept. of Geography)
130 $a Occasional paper (Spark M. Matsunaga Institute for
    Peace)
```

b) *Other situations.* Use judgment in determining the *most appropriate* qualifier for the serial/series being cataloged. Possible qualifiers are given in the following list; the listing is not prescriptive and is not in priority order. If none of these qualifiers is appropriate, use any word(s) that will serve to distinguish the one serial/series from the other. Use more than one qualifier if needed to make the uniform title unique.

- corporate body
- date of publication¹
- descriptive data elements, e.g., edition statement, GMD, physical medium
- place of publication²

```
130 0# $a Social sciences index (CD-ROM)
245 10 $a Social sciences index $h [electronic resource]

130 0# $a Peterson's financial aid service (IBM version)
245 10 $a Peterson's financial aid service $h [electronic
    resource]
```

¹Choose the date of publication (not date from chronological designation) of the first issue published or the earliest issue in hand, in that order of preference.

²If the serial/series is published in more than one place, choose as the qualifying term the place that would be named first in the publication, distribution, etc., area for the first issue published, the earliest issue for which a place is known, or the earliest issue in hand, in that order of preference. If the name of the local place has changed, use in the qualifier the name the place had at the time the first/earliest issue was published.

130 0# \$a Peterson's financial aid service (Macintosh
version)
245 10 \$a Peterson's financial aid service \$h [electronic
resource]

Generally avoid use of the terms “print” and “text” as qualifiers because they are vague and there is not a consensus as to their appropriate use. When breaking the conflict between separate headings for the same title published in multiple physical media, add a qualifier to the heading for the physical medium that isn’t printed text on paper (even if that means assigning a qualifier to a heading in an existing record).

130 \$a Genetic research update

130 \$a Genetic research update (CD-ROM)

3) *Form of qualifying term*

a) *Corporate body*. Use the AACR2 form of the name exactly as given on the name authority record for the corporate body.

130 \$a Special report (Northern Illinois University.
Center for Southeast Asian Studies)

130 \$a Occasional publication (Popular Archaeology
(Firm))

b) *Place of publication*. Use the AACR2 form from the name authority record for the place minus any cataloger's addition (cf. AACR2 24.4C1); record the name of the larger place preceded by a comma (cf. AACR2 23.4A1).

130 \$a African primary texts (Madison, Wis.)
130 \$a Rural development studies (Uppsala, Sweden)
130 \$a New age journal (Brighton, Boston, Mass.)

c) *Multiple qualifiers*. If more than one qualifier is needed, separate the qualifiers with a space-colon-space within one set of parentheses. Exception: if one of the qualifiers is "(Series)," give that qualifier first and enclose each qualifier in its own set of parentheses.

130 \$a Bulletin (Canadian Association of University
Teachers : 1973)
130 \$a Washington gazette (Washington, D.C. : Daily)
130 \$a WP (Series) (United States. Bureau of the Census)

4) *Change in qualifier*

a) *Body used as qualifier*

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i) If the name of the body changes or the body is no longer involved with the serial/series, create a new record for the serial/series.

130 \$a Monograph series (American Bar Association.
Special Committee on Alternative Means of Dispute
Resolution)

130 \$a Monograph series (American Bar Association.
Special Committee on Dispute Resolution)

ii) If the name of the body changes but one name authority record is used for both forms of name or if the heading on the one name authority record is revised, do not create a new record for the serial/series. Change the form of name in the qualifier, as necessary, to match the heading in the name authority record.

130 \$a _____ (Instytut belaruskai kul'tury
(Minsk, Byelorussian S.S.R.))
would be changed to

130 \$a _____ (Instytut belaruskai kul'tury
(Minsk, Belarus))

b) *Place used as qualifier.*

i) If the serial/series "moves" to another city, do not create a new record. On a series authority record, add a reference from title proper with the new place as qualifier. In a serial bibliographic record, add information about the change in place of publication.

130 \$a _____ (Chicago, Ill.)
430 \$a _____ (Boston, Mass.)

ii) If the name of the place changes and a separate name authority record is created for that name, do not create a new record for the serial/series. Do not change the qualifier. In a series authority record, give a reference using the later form as the qualifier.

130 \$a _____ (Leningrad, R.S.F.S.R.)
430 \$a _____ (Saint Petersburg, Russia)
(two name authority records exist)

iii) if the name for the place changes but one name authority record is used for both forms of name or if the heading on the one name authority record is revised, do not create a new record for the serial/series. Change the form of name in the qualifier, as necessary, to match the heading in the name authority record.

130 \$a _____ (Kinshasa, Zaire)
would be changed to:
130 \$a _____ (Kinshasa, Congo)

c) *Other qualifiers.* If the information used as qualifier changes in form or fact, do not create a new record. In a series authority record, add a reference from the title proper and the changed qualifier if it would help in identification. In a serial bibliographic record, add information if appropriate.

130 \$a _____ (Middle Atlantic ed.)
(current items labelled as "Mid-Atlantic edition")

5) *Unnumbered/numbered titles from the same body.* If one body issues both an unnumbered series and a numbered series/serial with the same title, add the qualifier "(Unnumbered)" to the title for the unnumbered series in all cases of such a conflict. (For example, if the new title is numbered and the existing title is unnumbered, change the existing unnumbered series to add "(Unnumbered)" to the title.) Do not apply this technique when some issues of a series lack numbering.

6) *Serial section title or subseries title with initial article.* If the title of a section of a serial or the title of a subseries begins with an initial article, create a uniform title to delete that initial article. Delete the initial article even if the section or subseries title is preceded by a numeric or alphabetic designation. In the series statement in an analytic record or in the title proper and statement of responsibility area of a serial record, give the title as found.

title proper: American men and women of science. The medical sciences

serial record:

130 \$a American men and women of science. \$p
Medical sciences.
245 \$a American men and women of science. \$p
The medical sciences.

title proper: Progress in nuclear energy. Series VIII, The economics of nuclear power

analytic record:

490 1 \$a Progress in nuclear energy. Series
VIII, The economics of nuclear
power
830 0 \$a Progress in nuclear energy. \$n,
Series VIII, \$p Economics of
nuclear power

series authority record:

130 \$a Progress in nuclear energy. \$n Series
VIII, \$p Economics of nuclear power

7) *Numbering grammatically integrated with title proper.* If the title proper with

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grammatically-integrated numbering is not in the nominative case, create a uniform title to change the title to the nominative case. In the series statement in an analytic record, give the title as found (i.e., including the grammatically-integrated numbering). In the title proper and statement of responsibility area in a serial record, apply rule 12.1B7.

title proper: 31. tom Biblioteki SIB

analytic record:

490 1# \$a 31. tom Biblioteki SIB
830 #0 \$a Biblioteka SIB ; \$v 31. tom.

series authority record:

130 #0 \$a Biblioteka SIB
430 #0 \$a Biblioteki SIB

serial record:

130 0# \$a Biblioteka SIB
245 10 \$a Biblioteki SIB

title proper: Monumenta. Epistolarum tomus 1

analytic record:

490 1# \$a Monumenta. Epistolarum tomus 1
830 #0 \$a Monumenta. \$p Epistolae ; \$v tomus 1.

series authority record:

130 #0 \$a Monumenta. \$p Epistolae
430 #0 \$a Monumenta. \$p Epistolarum

serial record:

130 0# \$a Monumenta. \$p Epistolae
245 10 \$a Monumenta. \$p Epistolarum ...

8) *Serial common title or main series title not issued alone or lacking numbering.* Do not test such a serial common title or main series title for conflict by itself. Test the entire title proper (the serial common title and its section title or the unnumbered main series and its subseries) for conflict. If the entire title proper conflicts with another title proper, add a qualifier at the end of the title proper.

title proper: Bulletin. Series W
search in catalog for entire title = no conflict
130 \$a Bulletin. \$n Series W

title proper: Bulletin. Series A
search in catalog for entire title = a conflict with another "Bulletin.
Series A"

130 \$a Bulletin. \$n Series A ([qualifier])

9) *Serial common title or main series title has been issued alone or has numbering.* First, test the serial common title or the main series title by itself for conflict and add a qualifier if needed at the end of that title. Then, test that title (plus qualifier if needed) and the section or subseries title together for conflict; add a qualifier if needed at the end of the section or subseries title.

title proper of numbered main series & subseries: University papers. History series

search in catalog for main series title = a conflict with another "University papers"

130 \$a University papers ([qualifier])

search in catalog for main series title plus qualifier and subseries title = no conflict

130 \$a University papers ([qualifier]). \$p History series

10) *Supplement title entered subordinately to main title.* If the main title is already in the catalog, use its heading (may or may not have a qualifier) in the heading for the supplement. If the main title is not in the catalog, establish its AACR2 form (cf. LCRI 26.5B). Then, test the main title (plus qualifier if needed) and the supplement title together for conflict; add a qualifier if needed at the end of the supplement title.

title proper of main title with supplement: Statistical bulletin. Supplement

search in catalog for main title = a conflict with another "Statistical bulletin"

130 \$a Statistical bulletin ([qualifier])

search in catalog for main title plus qualifier and supplement title = no conflict

130 \$a Statistical bulletin ([qualifier]). \$p Supplement

Serials (Including Numbered and Unnumbered Monographic Series) Entered Under Name Heading

1) *General.* When creating a bibliographic record for a serial, a series authority record for a serial/series, or a name authority record for a serial, construct a uniform title made up of the title proper plus a parenthetical qualifier to distinguish the serial/series from another with the same title proper entered under the same name heading in a bibliographic record, in the heading of any series authority record (for series, multipart item, phrase, serial), or in the heading of any name authority record. Also construct a uniform title when a serial becomes an integrating resource (or vice versa) but doesn't change its title proper.

2) *Choice of qualifying term.* Use judgment in determining the *most appropriate* qualifier for the serial/series being cataloged. Possible qualifiers are given in the following list; the listing

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is not in priority order. If none of these qualifiers is appropriate, use any word(s) that will serve to distinguish the one serial/series from the other. Use more than one qualifier if needed to make the uniform title unique.

- date of publication³
- descriptive data elements, e.g., edition statement

```
110 2# $a World Food Programme.  
240 10 $a Annual report (1993)  
245 10 $a Annual report
```

Generally avoid use of the terms “print” and “text” as qualifiers because they are vague and there is not a consensus as to their appropriate use. When breaking the conflict between separate headings for the same title published in multiple physical media, add a qualifier to the heading for the physical medium that isn’t printed text on paper (even if that means assigning a qualifier to a heading in an existing record).

Monographs⁴

LC practice:

1) *Single-part monograph or not-analyzed multipart item*

a) *Conflict in the database.* If the main entry is the same as the main entry of another work represented by a bibliographic record or name/series authority record, do not assign a uniform title to either work simply to distinguish them, even if there are multiple editions of either work.

³Choose the date of publication (not date from chronological designation) of the first issue published or the earliest issue in hand, in that order of preference.

⁴Past practice for monographic electronic resources:

Prior to June 1990, a qualifier was added to the title of monographic electronic resources whenever the heading was needed in a secondary entry, without regard to conflict. Generally continue to use such headings in main, subject, and added entries on records for items cataloged after May 1990 (name authority records created in accord with these policies are routinely retained although they would not necessarily be needed under current policies).

Prior to December 2002, the qualifier used on monographic electronic resources was the general material designation “(Computer file),” sometimes in combination with the name of the producer of the resource. Headings that exist with this qualifier should not be changed to reflect current policy unless the heading needs to be changed for another reason.

245 00 \$a France / \$c préface de Pierre Mendès-France.
260 ## \$a Genève ; \$a New York :\$b Nagel, \$c 1955.

245 00 \$a France.
260 ## \$a Paris : \$b Librairie Larousse, \$c 1967.

245 00 \$a France.
260 ## \$a Paris : \$b Documentation française, \$c 1972.

b) *Needed for subject or related work added entry.* If the main entry is the same as the main entry of another work represented by a bibliographic record or name/series authority record, construct a uniform title consisting of the title proper plus a parenthetical qualifier.

i) Determine the qualifier according to the guidelines below in 2)a) for title proper main entry or 3)a) for name heading main entry.

ii) Change existing records in which the work appears as an access point (main entry, added entry, subject heading).

245 00 \$a Gazetteer of Argentina : \$b names approved by
the United States Board on Geographic Names.
250 ## \$a 3rd ed.
260 ## \$a Washington : \$b Defense Mapping Agency,
\$c 1992.
500 ## \$a Rev. ed. of: Argentina. 1968.
730 0# \$a Argentina (United States. Office of Geography)

revised bibliographic record for the 1968 work cited in 500 field above

130 0# \$a Argentina (United States. Office of Geography)
245 10 \$a Argentina : \$b official standard names approved
by the United States Board on Geographic Names.
260 ## \$a Washington : \$b Office of Geography, Dept. of
the Interior, \$c 1968.

c) *Another manifestation requiring a uniform title.* If the main entry of the original is the same as the main entry of another work represented by a bibliographic record or name/series authority record, construct a uniform title for the original consisting of the title proper plus a parenthetical qualifier. Then assign a uniform title to the manifestation (cf. AACR2 25.5C for translations, AACR2 25.6B3 for excerpts, etc.).

i) Determine the qualifier for the original according to the guidelines below in 2)a) for title proper main entry or 3)a) for name heading main entry.

ii) Change existing records in which the original work appears as an access

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point (main entry, added entry, subject heading).

translation of the 1955 work above

```
130 0# $a France (Geneva, Switzerland). $l English.  
245 10 $a France / $c preface by Pierre Mendès-France ;  
        translated by William H. Parker.  
260 ## $a Geneva ; $a New York : $b Nagel, $c 1956.
```

revised bibliographic record for the 1955 work above

```
130 0# $a France (Geneva, Switzerland)  
245 10 $a France / $c préface de Pierre Mendès-France.  
260 ## $a Genève ; $a New York : $b Nagel, $c 1955.
```

2) Analyzed multipart item entered under a title proper

a) *Conflict in the database.* If the title proper of the multipart item is the same as the title proper of another work represented by a bibliographic record or a name/series authority record, construct a uniform title made up of the title proper plus a parenthetical qualifier.

(i) Use judgment in determining the *most appropriate* qualifier. Possible qualifiers are given in the following list; the listing is *not* prescriptive and is *not* in priority order.

- corporate body
- date of publication⁵
- descriptive data elements, e.g., edition statement, GMD, physical medium
- place of publication⁶

```
130 $a Continents of the world (Chicago, Ill.)
```

(ii) If none of these qualifiers is appropriate, use any word(s) that will serve to distinguish the one work from the other. Use more than one qualifier if needed to make the uniform title unique.

⁵Choose the date of publication of the first part published or the earliest part in hand, in that order of preference.

⁶If the multipart item is published in more than one place, choose as the qualifying term the place that would be named first in the publication, distribution, etc. area for the first part published, the earliest part for which a place is known, or the earliest part in hand, in that order of preference. If the name of the local place has changed, use in the qualifier the name the place had at the time the first/earliest part was published.

b) *Needed for subject or related work added entry.* Use the heading in the series authority record for that multipart item.

c) *Another manifestation requiring a uniform title.* Use the heading in the series authority record for the original multipart item. Then assign a uniform title to the manifestation (cf. AACR2 25.5C for translations, AACR2 25.6B3 for excerpts, etc.).

3) *Analyzed multipart item entered under a name heading*

a) *Conflict in the database.* If that name heading/title proper of the multipart item is the same as the name heading/title proper of another work represented by a bibliographic record or a name/series authority record, construct a uniform title made up of the title proper plus a parenthetical qualifier.

(i) Use judgment in determining the *most appropriate* qualifier. Possible qualifiers are given in the following list; the listing is not in priority order.

- date of publication⁷
- descriptive data elements, e.g., edition statement, GMD, physical medium
- place of publication⁸

100 1# \$a Elias, Norbert. \$t Über den Prozess der
Zivilisation. \$l English (Oxford, England)

(ii) If none of these qualifiers is appropriate, use any word(s) that will serve to distinguish the one work from the other. Use more than one qualifier if needed to make the uniform title unique.

b) *Needed for subject or related work added entry.* Use the heading in the series authority record for that multipart item.

c) *Another manifestation requiring a uniform title.* Use the heading in the series authority record for the original multipart item. Then assign a uniform title to the manifestation (cf. AACR2 25.5C for translations, AACR2 25.6B3 for excerpts, etc.).

⁷Choose the date of publication of the first part published or the earliest part in hand, in that order of preference.

⁸If the multipart item is published in more than one place, choose as the qualifying term the place that would be named first in the publication, distribution, etc. area for the first part published, the earliest part for which a place is known, or the earliest part in hand, in that order of preference. If the name of the local place has changed, use in the qualifier the name the place had at the time the first/earliest part was published.

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4) *Collective uniform title headings “Works” and “Selections”*: NAR and SAR for different multipart items.

LC/PCC practice: To break the conflict between headings created per LCRIs for rules 25.8 and 25.9, add a brief form of the publisher’s name in subfield \$s of the series authority record (even if that means revising a heading in an existing record). If there is still a conflict, add a parenthetical qualifier at the end of subfield \$s.

100 1# \$a Twain, Mark, \$d 1835-1910. \$t Works. \$f 1996
(name authority record for a multipart item)

100 1# \$a Twain, Mark, \$d 1835-1910. \$t Works. \$f 1996.
\$s Whiting
(series authority record for a different multipart item)

100 1# \$a Twain, Mark, \$d 1835-1910. \$t Works. \$f 1996.
\$s Whiting (Annotated ed.)
(series authority record for a different multipart item also
published by Whiting in 1996)

Exception: *LC music practice for analyzed multipart items with uniform title heading “Selections”*: Subfield \$f is not used to break a conflict between music headings. Instead, add a parenthetical qualifier at the end of subfield \$t. Use judgment in determining the most appropriate qualifier; give the qualifier in a brief form.

100 1# \$a Britten, Benjamin, \$d 1913-1976. \$t Selections
100 1# \$a Britten, Benjamin, \$d 1913-1976. \$t Selections
(Collins Classics)

100 1# \$a Telemann, Georg Philipp, \$d 1681-1767. \$t
Selections

100 1# \$a Telemann, Georg Philipp, \$d 1681-1767. \$t
Selections (Telemann-Archiv)

5) Generally avoid use of the terms “print” and “text” as qualifiers because they are vague and there is not a consensus as to their appropriate use. When breaking the conflict between separate headings for the same title published in multiple physical media, add a qualifier to the heading for the physical medium that isn’t printed text on paper (even if that means assigning a qualifier to a heading in an existing record).

Integrating Resources

LC/PCC practice: Apply the guidelines given above under “Monographs” also to integrating resources. Also construct a uniform title when a serial becomes an integrating resource (or vice versa) but doesn’t change its title proper.

Series-Like Phrases

1) *Entry under title.* Construct a uniform title made up of the phrase plus a parenthetical qualifier for any phrase entered under title if the phrase is identical to the title proper of a serial/series found in the catalog in a bibliographic record or the title proper in the heading of a series authority record for a series, multipart item, or serial. Follow the guidelines for adding a qualifier to a serial/series title (above).

130 \$a Interim reports (Australian National Antarctic
Research Expeditions)

2) *Entry under name heading.* Construct a uniform title made up of the phrase plus a parenthetical qualifier for any phrase entered under a name heading if the phrase is identical to a title proper of a serial/series entered under the same name heading in the catalog in a bibliographic record or in the heading of a series authority record for a series, multipart item, or serial. Follow the guidelines for adding a qualifier to a serial/series title (above).

3) *Conflict with another phrase heading.* Do not create a separate series authority record for the second series-like phrase, constructing a uniform title made up of the phrase plus a parenthetical qualifier. Instead, modify the existing series authority record to make it an undifferentiated phrase record.

130 \$a Yolla Bolly Press book
130 \$a Quarto book

Title/Phrase Heading in Series Authority Record Identical to Personal or Corporate Name

1) If the title or phrase is identical to a personal or corporate (including geographic) name, construct a uniform title made up of the title proper or phrase plus the parenthetical qualifier "(Series)." That name may be found on the item being cataloged or in a heading or reference in a name authority record related or not related to the item being cataloged. Apply this technique also to subseries titles entered subordinately.

130 \$a Centre de recherches d'histoire ancienne (Series)
130 \$a Oxford Historical Society (Series)
130 \$a HAZ (Series)
130 \$a Facultat de Dret de l'Estudi General de Lleida
(Series)
130 \$a Marco Polo (Series)
130 \$a United States (Series)
130 \$a DOD (Series)
130 \$a Metropolitan Books (Series)
130 \$a Posebna izdanja (Crnogorska akademija nauka i
umjetnosti). \$p Odjeljenje društvenih nauka
(Series)

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2) If an existing title or phrase heading later conflicts with a name, add the qualifier "(Series)" to the series authority record heading.

Radio and Television Programs

See Appendix 1: Motion Pictures, Television Programs, Radio Programs

U.S. Census Publications

For U.S. Bureau of the Census publications that contain the census or parts of it, use a uniform title consisting of the name of the census, qualified by the year of the census. Add to this basic uniform title parts of the census as subdivisions.

title proper: 1972 census of construction industries
uniform title: 130 \$a Census of construction industries
(1972)

title proper: Numerical list of manufactured products: 1972
census of manufactures
uniform title: 130 \$a Census of manufactures (1972). \$p
Numerical list of manufactured
products

title proper: Census of housing, 1960
uniform title: 130 \$a Census of housing (1960)

Comics

If a comic strip, single panel cartoon, etc., is entered under its title, establish a uniform title for the work that consists of its title, followed by an appropriate parenthetical qualifier (e.g., "Batman (Comic strip)").

Motion Pictures

See Appendix 1: Motion Pictures, Television Programs, Radio Programs

Choreographic Works

1) *Background*

In catalogs dealing with dance material, there is a need both to collocate different versions of the same basic work under the same title and to differentiate between the different versions of the work in a meaningful way. A choreographic dance work, i.e., a dance created by a specific person, will often have a title that is the same as or similar to a musical or literary work that accompanies or is

related to it. In addition, many dance works, though known by the same title, have been revised or adapted by different choreographers. The Dance Heritage Coalition, a group of several institutions, including the Library of Congress, has received funding for a project to prepare a catalog of primary research resources in dance history, including manuscript and archival materials, audio and videotape, printed texts and music, and visual collections. The coalition will add authority records to the national authority file for these materials, including newly created authority records and retrospective records from the files of the Dance Collection of the New York Public Library.

AACR2 does not include specific rules for the creation of uniform titles for choreographic works, and in the past LC has treated headings for individual choreographic dance works as subject headings, rather than name headings. However, because they do represent individual creative works and to meet the needs of the dance cataloging community, these headings should now be treated as name headings, and uniform titles for them will be constructed according to the guidelines below recommended by the Dance Heritage Coalition.

2) *Uniform titles for choreographic works*

a) *Qualifiers*. When the title of a choreographic dance work is needed as a subject or added entry, construct a uniform title consisting of the title of the work followed by the qualifier "(Choreographic work)." In addition, when the item represents a particular choreographer's version of the work, include the surname of the choreographer as part of the qualifier. Use the form of the surname found in the 100 field of the authority record for the choreographer.

130 \$a Romeo and Juliet (Choreographic work)
*(for a book of photographs from various productions of
 choreographic works based on Shakespeare's play)*

130 \$a Romeo and Juliet (Choreographic work : Smuin)
*(for a series of photographs taken during a dress rehearsal of
 the first production of Michael Smuin's choreographic
 adaptation of Shakespeare's play)*

If two or more choreographers share responsibility for the work, give their names in alphabetical order, unless one person is clearly principally responsible for the choreography, in which case that name should be listed first. Connect the names with the word "and."

130 \$a Return of the native (Choreographic work : Jones
 and Zane)

130 \$a Giselle (Choreographic work : Coralli and Perrot)

As appropriate, also include the following additions to the qualifier:

i) Choreographer's surname, after the original choreographer's surname.

If the choreographic work is derived from another choreographic work, follow the name of the choreographer with a comma, the word "after," and the surname of the original choreographer.

130 \$a How long brethren (Choreographic work : Tamiris)
130 \$a How long brethren (Choreographic work : McIntyre,
after Tamiris)
(for a notation score for a reconstruction of Helen Tamiris's
original work)

ii) Date of a reconstruction

Optionally, if the material being cataloged relates to a reconstruction of a choreographic work that was originally staged at an earlier date, include in the qualifier the date of the reconstruction.

130 \$a Afternoon of a faun (Choreographic work :
Nijinsky)
130 \$a Afternoon of a faun (Choreographic work :
Markova, after Nijinsky : 1935)

b) *Language of the title*

Use as the uniform title the title in the original language unless the work has become generally known in another language through extensive adaptation, e.g., when the choreographic work has been restaged in a number of different countries. In such cases, use the title found in the following reference work, making references from the title in other languages:

New York Public Library. *Dictionary Catalog of the Dance Collection*. Boston : G.K. Hall, 1974. 10 v. Annual supplement, *Bibliographic Guide to Dance*, 1975-

If the title is not found in the above source, consult the sources below, which are listed in order of precedence.

Beaumont, C.W. *Complete Book of Ballets*
Chujoy, A., and Manchester, P.W. *The Dance Encyclopedia*. Rev. ed.
Enciclopedia dello spettacolo
The New Grove Dictionary of Music and Musicians
Koegler, H. *The Concise Oxford Dictionary of Ballet*. 2nd ed.
McDonagh, D. *The Complete Guide to Modern Dance*

130 \$a Cinderella (Choreographic work)
430 \$a Cendrillon (Choreographic work)
430 \$a Cenerentola (Choreographic work)

130 \$a Sylphide (Choreographic work)
430 \$a Sylph of the Highlands (Choreographic work)

Named Individual Works of Art

Add in parentheses an appropriate designation or designations (e.g., date, medium, size, owner, *catalogue raisonné* number, alternative title, location, state, color, owner's accession number) to distinguish between identical uniform titles for works entered under the same heading.⁹

100 1# \$a Eyck, Jan van, \$d 1390-1440. \$t Saint Francis
receiving the stigmata (Galleria sabauda
(Turin, Italy))

100 1# \$a Eyck, Jan van, \$d 1390-1440. \$t Saint Francis
receiving the stigmata (Philadelphia Museum of
Art)

100 1# \$a Cézanne, Paul, \$d 1839-1906. \$t Card players
(Barnes Foundation)

100 1# \$a Cézanne, Paul, \$d 1839-1906. \$t Card players
(Courtauld Institute Galleries)

100 1# \$a Cézanne, Paul, \$d 1839-1906. \$t Card players
(Metropolitan Museum of Art (New York, N.Y.))

100 1# \$a Cézanne, Paul, \$d 1839-1906. \$t Card players
(Musée d'Orsay)

100 1# \$a Pollock, Jackson, \$d 1912-1956. \$t Untitled
(1936)

100 1# \$a Pollock, Jackson, \$d 1912-1956. \$t Untitled
(1937)

(title of both works is Untitled)

100 1# \$a Picasso, Pablo, \$d 1881-1973. \$t Frugal repast
(1904, 1913 printing : etching)

100 1# \$a Picasso, Pablo, \$d 1881-1973. \$t Frugal repast
(1904, 1913 printing : etching : 2nd state)

⁹While date or owner (usually a museum) will often be the best qualifier, “appropriate” will depend upon the particular work of art, e.g., for a print, the state may be the best qualifier.

25.5B. APPENDIX I. [New]

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Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Radio Program)

Motion Pictures (including film and video formats)

Background

Because LC's Motion Picture, Broadcasting, and Recorded Sound Division (M/B/RS) uses *Archival Moving Image Materials*, 2nd ed. (AMIM2) in cataloging motion pictures instead of AACR2 chapter 7, one of the purposes of this section of the LCRI is to provide guidance for those libraries using AACR2 (including LC when cataloging resources that are related to motion pictures). For informational purposes, the LCRI notes those instances in which the AMIM2 practice differs from the "PCC practice:" (i.e., AACR2 interpretation).

The approach taken for the PCC practice is a practical one, resulting in the following departures from a strict AACR2 approach:

- 1) consistent use of the qualifier "(Motion picture)" whenever a qualifier is needed;
- 2) limiting name authority records for motion pictures to the "work" level to the exclusion of name authority records for "language expressions" of the work, e.g., dubbed motion pictures.

These departures stem from various factors:

- 1) the character of moving image materials themselves;
-

2) the need to provide consistency to accommodate PCC participants working in a shared environment;

3) the need to accommodate two sets of rules that take different approaches on some points (e.g., AMIM2 treats simultaneously released motion pictures in different languages as separate works, whereas AACR2 treats one release as the original and the other releases as translations; AACR2 calls for using language as an element in a uniform title for dubbed motion pictures, whereas AMIM2 does not);

4) the need to manage in a clear way what could be confusing situations related to certain language conditions.

Because AMIM2 does not ever call for using a language element in a uniform title for moving image resources, limiting uniform titles to the “work” level precludes the possible confusion of authority records at both the “work” and “language expression” levels in support of disparate practices.

Guidelines

The guidelines are based on the *Anglo-American Cataloguing Rules*, 2nd ed. (AACR2).

PCC Practice for Assigning Uniform Titles (Cataloging a Motion Picture Itself)¹

Assign a uniform title for a motion picture in the following situations. (If cataloging an individual title that is part of a comprehensive title (e.g., an episode of a theatrical serial), follow also the guidelines in paragraph 7 of this section below.)

1) *Same title, different resources.* Assign a uniform title to distinguish a motion picture entered under a title proper from another resource entered under that same title proper (*cf.* rule 25.1A). In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of LCRI 25.5B.

When it is necessary to qualify a uniform title for a motion picture to break a conflict, use the qualifier “(Motion picture).” In such cases create a uniform title name authority record for

¹Past PCC practice: PCC practice for primary access to motion pictures prior to 2005 may not reflect the guidelines in this LCRI with respect to the instances of qualification, to the form of qualification, or to the creation of a name authority record. Generally, continue to use such headings and name authority records. Do not make changes solely to reflect new practice. Limit changes to those stimulated by other conditions. Note that aside from creating a Name Authority Record (NAR) to qualify a heading for a motion picture, the usual conditions for creating a NAR as stated in the Introduction to Descriptive Cataloging Manual (DCM) Z1 continue to obtain.

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the motion picture. (Use this uniform title in all entries for the particular work; update existing records as needed to insure this uniformity.) Do not create separate name authority records for separate language versions of a particular motion picture. Instead, treat the titles of separate language versions as variant titles, and make *see* references from them on the name authority record for the motion picture.

Bibliographic record for a previously cataloged resource:

245 00 \$a Stardust ...

Bibliographic record for a motion picture with the same title now being cataloged:

130 0# \$a Stardust (Motion picture)
245 10 \$a Stardust ...

Name authority record for the motion picture:

130 #0 \$a Stardust (Motion picture)

Note: AMIM2 does not follow this practice. Under AMIM2, a uniform title is not assigned solely to distinguish a motion picture entered under a title proper from another resource entered under that same title.

If a resource has been distributed theatrically, nontheatrically, as a home video, and/or aired on television, use the qualifier applicable to the original distribution. When the original distribution is unknown, cannot be determined, or is not applicable (e.g., undistributed home movies), use the qualifier “(Motion picture).” Use the qualifier “(Motion picture)” when the original distribution is directly to the home video market. Use the qualifier “(Television program)” for those resources originally aired on television whether or not they have subsequent home video releases.

If the uniform titles of different motion pictures would be the same, resolve the conflict by using the following additional qualifiers, in this order:

- year of original release (if unreleased, year of original production)
- director or filmmaker (use the shortest intelligible form of the name)
- production company (use the AACR2 form of the name exactly as given on the name authority record; in cases of multiple production companies, use the first one recorded in the statement of responsibility in the title and statement of responsibility area)

Change existing headings to insure, to the extent possible, synchronization between headings for different motion pictures with the same title.

Bibliographic record for a previously cataloged motion picture:

245 00 \$a King Kong ...
260 ## \$a Hollywood : \$b RKO Radio Pictures, \$c
1933.

Bibliographic record for another motion picture with the same title now being cataloged:

130 0# \$a King Kong (Motion picture : 1976)
245 10 \$a King Kong ...
260 ## \$a Hollywood : \$b Paramount Pictures, \$c
1976 ...

Name authority record for the motion picture now being cataloged:

130 #0 \$a King Kong (Motion picture : 1976)

Updated bibliographic record for the previously cataloged motion picture:

130 0# \$a King Kong (Motion picture : 1933)
245 10 \$a King Kong ...
260 ## \$a Hollywood : \$b RKO Radio Pictures, \$c
1933.

Name authority record for the previously cataloged motion picture:

130 #0 \$a King Kong (Motion picture : 1933)

When a preferred qualifier does not resolve a conflict, retain that qualifier and add another. This structure will preserve synchronization between the headings for different motion pictures with the same title.

Bibliographic records:

130 0# \$a Harlow (Motion picture : 1965 : Douglas)
130 0# \$a Harlow (Motion picture : 1965 : Segal)
130 0# \$a San Francisco (Motion picture : 1986 : Kaw
Valley Films)
130 0# \$a San Francisco (Motion picture : 1986 : Cycle
Vision Tours, Inc.)

2) *Different titles in the same language.* Assign a uniform title for a motion picture released under different titles in the same language (cf. rule 25.3C1).

Bibliographic record for the U.S. version of a motion picture released earlier in the

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U.K. under a different title and the U.K. title conflicts with the title of another resource:

```
130 0# $a Stardust (Motion picture)
245 10 $a He loved an actress ...
```

Name authority record for the motion picture:

```
130 #0 $a Stardust (Motion picture)
430 #0 $a He loved an actress
```

Note: AMIM2 assigns a uniform title to the original motion picture and links the original to any subsequent versions released under different titles through related-work uniform title added entries.

3) *Dubbed motion picture.* Assign a uniform title for a dubbed motion picture (*cf.* rule 25.5C1).

Bibliographic record for a dubbed version of a motion picture:

```
130 0# $a Battaglia di Algeri. $l English.
245 14 $a The battle of Algiers ...
      (The rule calls for adding language in the case of a dubbed motion
      picture)
```

Name authority record for the motion picture:

```
130 #0 $a Battaglia di Algeri
430 #0 $a Battle of Algiers
```

```
not 130 #0 $a Battaglia di Algeri. $l English
```

Note: AMIM2 assigns a uniform title to the motion picture in the original language and links the original to the dubbed version through a related-work uniform title added entry.

Today's technology makes it possible to issue resources that contain various language-related conditions. In general, assign a uniform title and name the language(s) as specified in rule 25.5C1. For example, if a resource contains an original version of a motion picture and one dubbed in another language, name the original language second. If the resource contains two dubbed versions but not the original version, name both languages in the order specified by the rule. If a resource contains three or more dubbed versions, or the original and two or more dubbed versions,

use the term “Polyglot” to identify the language in the uniform title.

*Bibliographic record for a motion picture with the original language
and two dubbed versions:*

```
130 0# $a To live and die in L.A. $l Polyglot.  
245 10 $a To live and die in L.A. ...  
(Original in English, dubbed in French and Spanish)
```

A name authority record for the motion picture is not necessary.

Note, however, that if a resource contains a mixture of options, some of which are language-related selections and others not (in terms of the cataloging rules), apply the language-related specifications accordingly. For example, if a resource contains an original version in English, a dubbed version in French, and a subtitled version in Spanish, assign a uniform title followed by the language French (dubbed version) and English (original version). This applies because although three versions are present, the rule only calls for the use of language in the uniform title for two (dubbed and original). The rule does not call for adding language in the case of a motion picture with subtitles.

*Bibliographic record for a motion picture with the original language,
one dubbed version, and one subtitled version:*

```
130 0# $a Raising Arizona. $l French & English.  
245 10 $a Raising Arizona ...  
(Original in English, dubbed in French, subtitled in Spanish)
```

A name authority record for the motion picture is not necessary.

4) *Motion picture with translated intertitles.* By analogy (there is no rule), apply to a silent motion picture that contains intertitles in a language different from that of the original release the same treatment as that applied to a dubbed motion picture.

Bibliographic record for a version of a motion picture with translated intertitles:

```
130 0# $a Bronenoset's "Potemkin" (Motion picture).  
$l English.  
245 14 $a The battleship Potemkin ...  
(Add the language of the translated intertitles)
```

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Name authority record for the motion picture:

```
130 #0 $a Bronenoset's "Potemkin" (Motion picture)
430 #0 $a Battleship Potemkin

not 130 #0 $a Bronenoset's "Potemkin" (Motion picture).
      $l English
```

5) *Subtitled motion picture released under a different title.* Assign a uniform title for a subtitled motion picture released under a different title (*cf.* rule 25.5C1). (The rule does not call for adding language in the case of a motion picture with subtitles.)

Bibliographic record for a subtitled version of a motion picture released under a different title:

```
130 0# $a Shichinin no samurai.
245 10 $a Seven samurai ...
```

Name authority record for the motion picture:

```
130 #0 $a Shichinin no samurai
430 #0 $a Seven samurai
```

Note: AMIM2 assigns a uniform title to the motion picture in the original language and links the original to the subtitled version through a related-work uniform title added entry.

6) *Motion picture filmed simultaneously in different languages under different titles.* Assign a uniform title for a motion picture filmed simultaneously in different language versions (*cf.* rule 25.3C3). Use the uniform title called for by the rule.

Bibliographic record for a German version of a motion picture filmed simultaneously in French and German:

```
130 0# $a Coup de grâce.
245 14 $a Der Fangschuss ...
```

Name authority record for the motion picture:

```
130 #0 $a Coup de grâce
430 #0 $a Fangschuss
```

Note: AMIM2 does not collocate under one title but treats each simultaneous production as a separate resource and links them through related-work uniform title added entries.

7) *Comprehensive title/Individual title.* When cataloging an individual title that is part of a comprehensive title, determine whether the individual titles were intended to be viewed consecutively or not. If the individual titles are to be viewed consecutively (e.g., theatrical serials, certain educational and technical materials), use as the title proper a structured combination of the components that consists of a comprehensive title and either an individual title or a numeric designation (e.g., episode number, chapter number) or both. In case of doubt, treat the individual title as intended to be viewed consecutively. Apply this treatment also to newsreels.

Bibliographic record:

245 04 \$a The nature of communism. \$n Vol. 1,
\$p Introduction to the course ...
(246 given or not based on the character of the individual title and
a judgment of the usefulness of title access in that form)

Bibliographic record:

245 04 \$a The Lightning Raider. \$n Episode 11, \$p The
bars of death ...
246 30 \$a Bars of death
(246 given or not based on the character of the individual title and
a judgment of the usefulness of title access in that form. Illustrates
that, unlike serial publications, a uniform title is not assigned
solely to remove an initial article preceding an individual title but
when one is assigned for some other reason, an initial article
preceding an individual title is not retained)

Bibliographic record:

245 00 \$a Works. \$n Volume 1 ...
4XX \$a MacAcademy, the video training series
(Videorecording used for training for Microsoft Works)

Bibliographic record:

130 0# \$a Introduction to mathematics (Motion picture).
\$n No. 1, \$p Numeration.
245 10 \$a Introduction to mathematics. \$n No. 1,
\$p Numeration ...

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(Illustrates a conflict with another resource. When the comprehensive title is in conflict, add a qualifier after the comprehensive title. Giving 246 title access or not is based on the character of the individual title and a judgment of the usefulness of title access in that form)

Name authority record:

130 #0 \$a Introduction to mathematics (Motion picture)

If the comprehensive title represents a publisher/distributor series, treat it as a series statement.

Bibliographic record:

245 00 \$a 12 angry men ...

4XX \$a Criterion collection

(“Criterion collection” is a series used by The Voyager Company when reissuing the motion picture on videodisc)

Bibliographic record:

245 00 \$a Boogie nights ...

4XX \$a New Line platinum series

PCC/LC Practice for Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Motion Picture)²

1) *General.* In cataloging a resource related to a motion picture (e.g., a screenplay, a recording of music from a motion picture), use a related work (*cf.* rule 21.28)/subject added entry to provide related work/subject access to the motion picture. If it is necessary to distinguish a motion picture entered under a title proper from another resource entered under that same title, add the qualifier “(Motion picture).” In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the

² Past PCC/LC practice: PCC/LC practice for secondary access for motion pictures prior to 2005 will have resulted in instances of qualification now no longer called for. Generally, continue to use such headings in main, subject, and added entries on records for items cataloged after 2004 (routinely retain name authority records created in accord with these policies although they would not necessarily be needed under current policies).

section headed “General” at the beginning of LCRI 25.5B. If the motion picture for which related-work/subject access is being provided is an individual title associated with a comprehensive title, e.g., an episode of a theatrical serial, follow also the guidelines in paragraph 5 of this section below.

Bibliographic record for the music for a motion picture:

100 1# \$a Copland, Aaron, \$d 1900-
245 14 \$a The red pony ...

Related-work added entry for the motion picture that conflicts with the title of another motion picture:

730 0# \$a Red pony (Motion picture : 1949)
(Date added to break conflict with another motion picture with the
same title)

Name authority record for the motion picture:

130 #0 \$a Red pony (Motion picture : 1949)

Bibliographic record for a book about a motion picture:

100 1# \$a Coppola, Eleanor.
245 10 \$a Notes ...

Subject access for the motion picture that conflicts with another resource:

630 00 \$a Apocalypse now (Motion picture)

Name authority record for the motion picture:

130 #0 \$a Apocalypse now (Motion picture)

2) *Various types of versions of motion pictures released under a different title.* If the related resource is a dubbed motion picture, a motion picture with translated intertitles, a subtitled motion picture, or a motion picture that has been released under a different title in the same language, use the uniform title of the original-release motion picture.

Title of original motion picture: La battaglia di Algeri

Title of English language dubbed or subtitled motion picture: The battle of
Algiers

Title of translated screenplay for the motion picture: Gillo Pontecorvo's

The battle of Algiers

Bibliographic record for the screenplay:

```
100 1# $a Solinas, Franco, $d 1927-  
240 10 $a Battaglia di Algeri. $l English  
245 10 $a Gillo Pontecorvo's The battle of Algiers /  
      $c a film written by Franco Solinas ...
```

Related-work added entry for the motion picture:

```
730 0# $a Battaglia di Algeri.
```

Name authority record for the motion picture:

```
130 #0 $a Battaglia di Algeri  
430 #0 $a Battle of Algiers
```

Title of original motion picture: Cabinet des Dr. Caligari

Title of motion picture with translated intertitles: The cabinet of Dr. Caligari

Title of screenplay for motion picture with translated intertitles: The cabinet
of Dr. Caligari

Bibliographic record for a related work:

```
100 1# $a Adkinson, R. V. $q (Robert V.)  
245 14 $a The cabinet of Dr. Caligari : $b a film by  
      Robert Wiene, Carl Mayer, and Hans Janowitz  
      : English translation and description of  
      action / $c by R.V. Adkinson.  
  
4XX    $a Classic film scripts
```

Related-work added entry for the motion picture:

```
730 0# $a Cabinet des Dr. Caligari.
```

Name authority record for the motion picture:

```
130 #0 $a Cabinet des Dr. Caligari  
430 #0 $a Cabinet of Dr. Caligari
```

Title of original motion picture: Shichinin no samurai

Title of subtitled motion picture: Seven samurai

Title of screenplay for subtitled motion picture: Seven samurai

Bibliographic record for a screenplay:

```
100 1# $a Kurosawa, Akira, $d 1910-
240 10 $a Shichinin no samurai. $l English
245 14 $a Seven samurai ...
```

Related-work added entry for the motion picture:

```
730 0# $a Shichinin no samurai.
```

Name authority record for the motion picture:

```
130 #0 $a Shichinin no samurai
430 #0 $a Seven samurai
```

3) *Motion picture filmed simultaneously in different languages under different titles.* If the related resource is a motion picture filmed simultaneously in different languages (cf. rule 25.3C3), use the uniform title called for by the rule.

Title of motion picture in French: Coup de grâce

Title of motion picture in German: Der Fangschuss

Title of English translation of screenplay for German version: Screenplay
for Der Fangschuss

Bibliographic record for a screenplay:

```
100 1# $a [Author]
240 10 $a [Title of original screenplay in German].
      $l English
245 10 $a Screenplay for Der Fangschuss ...
```

Related-work added entry for the motion picture:

```
730 0# $a Coup de grâce
```

Name authority record for the motion picture:

```
130 #0 $a Coup de grâce
430 #0 $a Fangschuss
```

4) *Comprehensive title/Individual title.* If the related resource is an individual title that is

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part of a comprehensive title, determine whether the individual titles were intended to be viewed consecutively or not. If they were not intended to be viewed consecutively, provide the related access to the individual title alone. If they were intended to be viewed consecutively (e.g., theatrical serials, certain educational and technical materials), provide as the related access a structured combination of components that consists of a comprehensive title and either an individual title or a numeric designation (e.g., episode number, chapter number) or both. Apply this treatment also when the resource being cataloged is related to a newsreel.

Bibliographic record for a novelization of a motion picture:

```
100 1# $a Goddard, Charles.  
245 14 $a The perils of Pauline : $b a motion picture  
      novel ...
```

Related-work added entry for a motion picture that conflicts with another motion picture with the same title:

```
730 0# $a Perils of Pauline (Motion picture : 1914).  
      $n Episode 12.  
(When the comprehensive title is in conflict, add a qualifier after  
the comprehensive title)
```

Name authority record for the motion picture:

```
130 #0 $a Perils of Pauline (Motion picture : 1914)
```

Television Programs (including video and film formats)

Background

Because LC's Motion Picture, Broadcasting, and Recorded Sound Division (M/B/RS) uses *Archival Moving Image Materials*, 2nd ed. (AMIM2) in cataloging television programs and because AACR2 is silent on the cataloging of television programs, one of the purposes of this section of the LCRI is to provide guidance for those libraries using AACR2 (including LC when cataloging resources that are related to television programs).

The approach taken for the PCC practice is a practical one, resulting in the following departures from a strict AACR2 approach:

- 1) consistent use of the qualifier "(Television program)" whenever a qualifier is needed for programs originally aired on television;
- 2) limiting name authority records for television programs to the "work" level to the

exclusion of name authority records for “language expressions” of the work., e.g., dubbed television programs.

Guidelines

The guidelines are based on the *Anglo-American Cataloguing Rules*, 2nd ed. (AACR2).

PCC Practice for Assigning Uniform Titles (Cataloging a Television Program Itself)³

Assign a uniform title under the conditions listed for motion pictures that apply also to television programs. If cataloging an individual title that is part of a comprehensive title (e.g., an episode of a television series), follow also the guidelines in paragraph 2 of this section below. Note especially the following situations.

1) *Same title, different resources.* Assign a uniform title to distinguish a television program entered under a title proper from another resource entered under that same title (*cf.* rule 25.1A). In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of LCRI 25.5B.

When it is necessary to qualify a uniform title for a television program to break a conflict, use the qualifier “(Television program).” In such cases create a uniform title name authority record for the television program. (Use this uniform title in all entries for the particular work; update existing records as needed to insure this uniformity.) Do not create separate name authority records for separate language versions of a particular television program or for variant titles. Instead, treat the titles of separate language versions as variant titles and make *see* references from them as well as other variant titles on the name authority record for the television program.

Note: AMIM2 does not follow this practice. Under AMIM2, a uniform title is not assigned solely to distinguish a television program entered under a title proper from another resource entered under that same title.

³Past PCC practice: PCC practice for primary access to television programs prior to 2005 may not reflect the guidelines in this LCRI with respect to the instances of qualification, to the form of qualification, or to the creation of a name authority record. Generally, continue to use such headings and name authority records. Do not make changes solely to reflect new practice. Limit changes to those stimulated by other conditions. Note that aside from creating a NAR to qualify a heading for a television program, the usual conditions for creating a NAR as stated in the Introduction to DCM Z1 continue to obtain.

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If a resource has been distributed theatrically, nontheatrically, as a home video, and/or aired on television, use the qualifier applicable to the original distribution. When the original distribution is unknown, cannot be determined, or is not applicable (e.g., undistributed home movies), use the qualifier “(Motion picture).” Use the qualifier “(Motion picture)” when the original distribution is directly to the home video market. Use the qualifier “(Television program)” for those resources originally aired on television whether or not they have subsequent home video releases.

If the uniform titles of different television programs would be the same, resolve the conflict by using the following additional qualifiers, in this order:

year first telecast

production company or network (use the AACR2 form of the name exactly as given on the name authority record; in cases of multiple production companies, use the first one recorded in the statement of responsibility in the title and statement of responsibility area)

country of production (use the AACR2 form from the name authority record for the country minus any cataloger’s addition (cf. rule 24.4C1))

Change existing headings to insure, to the extent possible, synchronization between headings for different television programs with the same title. When a preferred qualifier does not resolve a conflict, retain that qualifier and add another. This structure will preserve synchronization between the headings for different television programs with the same title.

Bibliographic records:

130 0# \$a Othello (Television program : 1963 :
Canadian Broadcasting Corporation)

130 0# \$a Othello (Television program : 1963 : WOR-TV
(Television station : New York, N.Y.))
(Illustrates that a television station can be a production
company)

2) *Comprehensive title/Individual title.* When cataloging an individual title that is part of a comprehensive title (i.e., an original telecast series and not a publisher/distributor series that would be treated as a series statement), such as an episode of a television series, use as the title proper a structured combination that consists of a comprehensive title and either an individual title or a numeric designation (e.g., an episode number) or both.

a) *Individual titles intended to be viewed consecutively.* Determine whether the individual titles are to be viewed consecutively (e.g., certain limited series such as “Roots,” historical documentaries covering a specified time sequence, educational programs in which the material is presented sequentially). Viewing the individual titles consecutively actively contributes

to, indeed may be dependent upon, an intelligible grasp of the material presented. If in doubt, treat the individual titles as not intended to be viewed consecutively.

Use as the title proper a structured combination that consists of a comprehensive title, a numeric designation (e.g., episode number, show number, production number), and an individual title when one is available.

Bibliographic records:

245 04 \$a The Civil War. \$n Episode 1, \$p 1861--the
cause ...

245 04 \$a The Civil War. \$n Episode 2, \$p 1862--a very
bloody affair ...

Bibliographic record:

130 0# \$a Introduction to mathematics (Television
program). \$n No. 1, \$p Basic.

245 10 \$a Introduction to mathematics. \$n No. 1,
\$p Basic ...

*(Illustrates that when the comprehensive title conflicts with another
resource, the qualifier is added after the comprehensive title. Giving 246
title access or not is based on the character of the individual title and a
judgment of the usefulness of title access in that form)*

Name authority record:

130 #0 \$a Introduction to mathematics (Television
program)

Bibliographic records:

245 00 \$a Roots--the next generations. \$n Show no. 1 ...

245 00 \$a Roots--the next generations. \$n Show no. 2 ...
(Illustrates the absence of individual titles)

A name authority record for the television series is not necessary.

In the absence of both a numeric designation and an individual title, use the date of telecast in the form [yyyy-mm-dd].

b) Individual titles not intended to be viewed consecutively. Because there is not a

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consistent approach in the world of television distribution regarding the assignment of numbers used to identify episodes of television series (episode/production/show numbers), use as the title proper a structured combination that consists of a comprehensive title and an individual title when one is available. In the absence of an individual title, use a numeric designation (e.g., episode number, show number, production number). When an individual title is used and a numeric designation is available, provide access to the numeric designation through varying title.

Bibliographic record:

```
245 00 $a Mary Tyler Moore. $p Chuckles bites the dust
      ...
246 30 $a Chuckles bites the dust
246 3# $a Mary Tyler Moore. $n Episode no. 233
246 3# $a Mary Tyler Moore. $n Show no. 7507
```

(246 for the individual title given or not based on the character of the individual title and a judgment of the usefulness of title access in that form. Illustrates that a single episode may have more than one type of number)

A name authority record for the television series is not necessary.

Bibliographic record:

```
130 0# $a Paper chase (Television program). $p Man
      who could be king.
245 14 $a The paper chase. $p The man who could be
      king ...
246 30 $a Man who could be king
246 3# $a Paper chase. $n Program no. T-704
```

(Illustrates that when the comprehensive title conflicts with another resource, the qualifier is added after the comprehensive title. Illustrates that, unlike serials, a uniform title is not assigned solely to remove an initial article preceding an individual title, but when one is assigned for some other reason, an initial article preceding an individual title is not retained. Giving 246 title access or not to the individual title is based on the character of the individual title and a judgment of the usefulness of title access in that form. Illustrates that when giving access to the episode number, the comprehensive title used is the same as that used in field 245 except for initial articles)

Name authority record for the television series:

130 #0 \$a Paper chase (Television program)

In the absence of an individual title, use a numeric designation. In the absence of both a numeric designation and an individual title, use the date of telecast in the form [yyyy-mm-dd].

Bibliographic records:

245 00 America 2night. \$n Episode no. 233 ...

245 00 Panorama. \$n [1983-07-09] ...

If the comprehensive title represents a publisher/distributor series, treat it as a series statement:

Bibliographic record:

245 00 \$a Tanner '88. \$p The night of the
Twinkies ...

246 30 \$a Night of the Twinkies

246 3# \$a Tanner '88. \$n Volume 1

4XX \$a Criterion television

(“Criterion television” is a series used by The Voyager Company)

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when reissuing the television program on videodisc. Giving 246 title access or not to the individual title is based on the character of the individual title and a judgment of the usefulness of title access in that form)

3) *Compilations.* These are usually selected portions of a television series. They may or may not relate to a particular season; treat them accordingly as follows:

1) for those that are a compilation of all the programs telecast in a particular season, collocate them by using the uniform title of the work as a whole followed by the term “Season” as the standard term to denote what may be called variously “year 1,” “season one,” “first season,” “vol. 1,” “first year,” etc., followed by the number of the season;

Bibliographic record

```
130 0# $a All in the family. $n Season 1.
245 10 $a All in the family. $n The complete first
      season $h [videorecording] ...
```

Name authority record for the television series:

```
130 #0 All in the family (Television program)
```

Caution: Do not inadvertently treat a compilation of a complete series telecast over a short period of time as a season.

2) for selections from a particular season, use the pattern in 1) directly above and add the term “Selections”;

Bibliographic record

```
130 0# $a I love Lucy (Television program).
      $n Season 1. $k Selections.
245 10 $a I love Lucy. $n Season one. $n V. 9
      $h [videorecording] ...
```

Name authority record for the television series:

130 #0 I love Lucy (Television program)

Bibliographic record:

130 0# \$a Rhoda. \$n Season 3. \$k Selections.
245 14 \$a The very best of Rhoda. \$n Season 3
\$h [videorecording] ...

(Two episodes of the television show broadcast in 1976)

A name authority record for the television series is not necessary.

3) for selections from two or more seasons or for those covered by a special rubric such as “The best of ...”, use the uniform title of the work as a whole followed only by the term “Selections”; when a selection with a special rubric relates to a single season, however, use the pattern in 2) directly above.

Bibliographic records:

130 0# \$a Simpsons (Television program).
\$k Selections.
245 14 \$a The best of the Simpsons \$h
[videorecording] ...

130 0# \$a Simpsons (Television program).
\$k Selections.
245 14 \$a The Simpsons \$h [videorecording]
:\$b political party ...

(A compilation of politically themed episodes from the show)

Name authority record:

130 #0 \$a Simpsons (Television program)

PCC/LC Practice for Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Television Program)⁴

⁴Past PCC/LC practice: PCC/LC practice for secondary access for television programs prior to 2005 will have resulted in instances of qualification now no longer called for. Generally, continue to use such headings in main, subject, and added entries on records for items cataloged after 2004 (routinely retain name authority records created in accord with these policies although

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In cataloging a resource related to a television program/series (e.g., a teleplay, a music recording for the television program/series), use a related work (*cf.* rule 21.28)/subject added entry to provide related-work/subject access to the television program/series. If it is necessary to distinguish a television program/series entered under a title proper from another resource entered under that same title, add the qualifier “(Television program).” In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of LCRI 25.5B.

When a resource relates to a television series whose comprehensive title is not in conflict, do not use a qualifier.

Bibliographic record:

```
100 1# $a Fates, Gil, $d 1913-
245 10 $a What's my line? : $b the inside history of TV's
      most famous panel show ...
```

Subject added entry for the television series:

```
630 00 $a What's my line?
```

A name authority record for the television series is not necessary.

When a resource relates to a television series whose title is in conflict with another resource entered under the same title, use a qualifier to break the conflict.

Bibliographic record:

```
100 1# $a Dunning, Jennifer.
245 10 $a Great performances : $b a celebration ...
```

Subject added entry for the television series that conflicts with another resource:

```
630 00 Great performances (Television program)
```

Name authority record for the television series:

```
130 #0 Great performances (Television program)
```

In such a case standard procedure calls for applying the uniform title to all instances of the comprehensive title, including the instances of structured combinations used for individual episodes of the television series:

they would not necessarily be needed under current policies).

Bibliographic record for an episode of Great performances:

```
130 0# $a Great performances (Television program). $p  
      Solti conducts Mendelssohn ...  
245 00 $a Great performances. $p Solti conducts  
      Mendelssohn ...
```

LC practice: Since in LC's catalog the actual episodes of a television series are cataloged according to AMIM2 rules, catalogers following AACR2 practice in providing related access to the television series will not update AMIM2 records to reflect the practice illustrated above. This is the result of applying one set of rules to the actual cataloging of the materials and another set when providing secondary/subject access.

Radio Programs*Background*

For cataloging radio programs, LC follows the AACR2 approach stated in this LCRI. Therefore, PCC and LC practice are the same.

Guidelines

The guidelines are based on the *Anglo-American Cataloguing Rules*, 2nd ed. (AACR2).

Assigning Uniform Titles (Cataloging a Radio Program Itself)⁵

Assign a uniform title for a radio program in the following situations.

1) *Same title, different resources.* Assign a uniform title to distinguish a radio program entered under a title proper from another bibliographic resource entered under that same title (*cf.* rule 25.1A). In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of LCRI 25.5B.

⁵Past PCC/LC practice: PCC/LC practice for primary access to radio programs prior to 2005 may not reflect the guidelines in this LCRI with respect to the instances of qualification, to the form of qualification, or to the creation of a name authority record. Generally, continue to use such headings and name authority records. Do not make changes solely to reflect new practice. Limit changes to those stimulated by other conditions. Note that aside from creating a NAR to qualify a heading for a radio program, the usual conditions for creating a NAR as stated in the Introduction to DCM Z1 continue to obtain.

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When it is necessary to qualify a uniform title for a radio program to break a conflict, use the qualifier "(Radio program)." In such cases create a uniform title name authority record for the radio program. (Use this uniform title in all entries for the particular work; update existing records as needed to insure this uniformity.) Do not create separate name authority records for separate language versions of a particular radio program or for variant titles. Instead, treat the titles of separate language versions as variant titles and make *see* references from them as well as other variant titles on the name authority record for the radio program.

If the uniform titles of different radio programs would be the same, resolve the conflict by using the following additional qualifiers, in this order:

- year first broadcast
- production company or network (use the AACR2 form of the name exactly as given on the name authority record; in cases of multiple production companies, use the first one recorded in the statement of responsibility in the title and statement of responsibility area)
- country of production (use the AACR2 form from the name authority record for the place minus any cataloger's addition (cf. rule 24.4C1))

Change existing headings to insure, to the extent possible, synchronization between headings for different radio programs with the same title. When a preferred qualifier does not resolve a conflict, retain that qualifier and add another. This structure will preserve synchronization between the headings for different radio programs with the same title.

Bibliographic records:

130 0# \$a Morning jazz (Radio program : 2004 : WPFW
(Radio station : Washington, D.C.))

130 0# \$a Morning jazz (Radio program : 2004 : WWUH
(Radio station : West Hartford, Conn.))

(Illustrates that a radio station can be a production company)

2) *Comprehensive title/Individual title.* When cataloging an individual title that is part of a comprehensive title (i.e., an original broadcast series and not a publisher/distributor series that would be treated as a series statement), such as an episode of a radio series, use as the title proper a structured combination that consists of a comprehensive title and either an individual title or a numeric designation (e.g., episode number, program number, show number) or both.

Bibliographic record:

245 00 \$a Hollywood radio theatre. \$n Program no. 133,
\$p Lost in the storm ...

Bibliographic record:

245 00 \$a Adventures in research. \$n No. 586, \$p The
moldy saucer ...

246 30 \$a Moldy saucer

(246 given or not based on the character of the individual title and a judgment of the usefulness of title access in that form. Illustrates that, unlike serials, a uniform title is not assigned solely to remove an initial article preceding an individual title but when one is assigned for some other reason, an initial article preceding an individual title is not retained)

Bibliographic record:

130 0# \$a American folk music (Radio program). \$n
Program no. C-21.

245 10 \$a American folk music. \$n Program no. C-21 ...

(Illustrates that when the comprehensive title conflicts with another resource, the qualifier is added after the comprehensive title. Illustrates the absence of an individual title)

Name authority record for the radio program:

130 #0 \$a American folk music (Radio program)

In the absence of a numeric designation or an individual title, the date of broadcast can be used, if available, in the form [yyyy-mm-dd].

Bibliographic record:

130 0# \$a Jack Benny program (Radio program). \$n 1946-
03-10.

245 14 \$a The Jack Benny show. \$n [1946-03-10] ...

Name authority record for the radio program:

130 #0 \$a Jack Benny program (Radio program)

If the comprehensive title represents a publisher/distributor series, treat as a series statement:

Bibliographic record:

245 04 \$a The Bob Hope show. \$p Bob and Bing stop
feuding ...

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4XX \$a Golden days of radio
(*"Golden days of radio" is a series the Armed Forces Radio and
Television Service used to reissue various radio shows*)

3) *Compilations.* These are usually selected portions of a radio series. They may or may not relate to a particular season; treat them accordingly as follows:

1) for those that are a compilation of all the programs broadcast in a particular season, collocate them by using the uniform title of the work as a whole followed by the term "Season" as the standard term to denote what may be called variously "year 1," "season one," "first season," "vol. 1," "first year," etc., followed by the number of the season;

Bibliographic record

130 0# \$a American Radio Company of the Air (Radio
program). \$n Season 1.
245 10 \$a Garrison Keillor's American Radio Company.
\$n The first season ...

Name authority record for the radio series:

130 #0 \$a American Radio Company of the Air (Radio
program)

Caution: Do not inadvertently treat a compilation of a complete series broadcast over a short period of time as a season.

2) for selections from a particular season, use the pattern in 1) directly above and add the term "Selections";

Bibliographic record

130 0# \$a Shadow (Radio program). \$n Season 2.
\$k Selections.
245 14 \$a The Shadow \$n The best of season two ...
(*Made up example*)

Name authority record for the radio series:

130 #0 \$a Shadow (Radio program)

3) for selections from two or more seasons or for those covered by a special rubric

such as “The best of ...”, use the uniform title of the work as a whole followed only by the term “Selections”; when a selection with a special rubric relates to a single season, however, use the pattern in 2) directly above.

Bibliographic record:

```
130 0# $a All things considered (Radio program).  
      $k Selections.  
245 14 $a The best of All things considered ...
```

Name authority record for the radio series:

```
130 #0 $a All things considered (Radio program)
```

Assigning Uniform Titles (Providing Related Work/Subject Access When Cataloging Any Resource Related to a Radio Program)⁶

In cataloging a resource related to a radio program/series (e.g., a radio script, a recording of music from a radio program/series), use a related work (cf. rule 21.28)/subject added entry to provide related work/subject access to the radio program/series. If it is necessary to distinguish a radio program/series entered under a title proper from another resource entered under that same title, add the qualifier “(Radio program).” In determining a possible conflict, follow the guidelines set out in “1) The ‘catalog’ when testing for conflict” and “2) Eligible title fields for conflict” under the section headed “General” at the beginning of this LCRI. If the radio program/series for which related-work/subject access is being provided is an individual title associated with a comprehensive title, e.g., an episode of a radio serial, follow also the guidelines in 2. *Comprehensive/Individual title* immediately above.

⁶Past PCC/LC practice: PCC/LC practice for secondary access for radio programs prior to 2005 will have resulted in instances of qualification now no longer called for. Generally, continue to use such headings in main, subject, and added entries on records for items cataloged after 2004 (routinely retain name authority records created in accord with these policies although they would not necessarily be needed under current policies).

25.6B3. PARTS OF A WORK. [New]

Television and Radio Series

PCC practice; LC practice for radio series; LC practice for secondary access only related to television series: Compilations of selected portions of television and radio series may or may not relate to a particular season; treat them accordingly as follows:

1) for those that are a compilation of all the programs telecast or broadcast in a particular season, collocate them by using the uniform title of the work as a whole followed by the term “Season” as the standard term to denote what may be called variously “year 1,” “season one,” “first season,” “vol. 1,” “first year,” etc., followed by a number of the season;

```
130 0# $a All in the family. $n Season 1.
245 10 $a All in the family. $n The complete first
      season $h [videorecording] ...
```

```
130 0# $a American Radio Company of the Air (Radio
      program). $n Season 1.
245 10 $a Garrison Keillor's American Radio Company.
      $n The first season ...
```

2) for selections from a particular season, use the pattern in 1) directly above and add the term “Selections”;

```
130 0# $a I love Lucy (Television program). $n Season
      1. $k Selections.
245 10 $a I love Lucy. $n Season one. $n V. 9 $h
      [videorecording] ...
```

```
130 0# $a Rhoda. $n Season 3. $k Selections
245 14 $a The very best of Rhoda. $n Season 3
      $h [videorecording] ...
```

(Two episodes of the television show broadcast in 1976)

```
130 0# $a Shadow (Radio program). $n Season 2.
      $k Selections.
245 14 $a The Shadow $n The best of season two ...
```

(Made up example)

3) for selections from two or more seasons or for those covered by a special rubric such as “The best of ...”, use the uniform title of the work as a whole followed only by the term “Selections”; when a selection with a special rubric relates to a single season, however, use the pattern in 2) directly above.

130 0# \$a Simpsons (Television program). \$k Selections.
245 14 \$a The best of the Simpsons \$h [videorecording]
...

130 0# \$a Simpsons (Television program). \$k Selections.
245 14 \$a The Simpsons \$h [videorecording]: \$b political
party ...

(A compilation of politically themed episodes from the show)

130 0# \$a All things considered (Radio program).
\$k Selections.
245 14 \$a The best of All things considered ...

25.8-25.11. COLLECTIVE TITLES.

Except as noted in LCRI 25.9 and LCRI 25.10, assign a collective uniform title to an item at the first instance of appropriateness, e.g., do not defer the adding of a collective uniform title until the file under the heading is voluminous.

Extend the use of collective uniform titles to collections entered under a corporate name whenever the particular circumstances warrant it (e.g., collections of official communications by a head of state, collections of encyclicals). Note that the application of 25.8-25.11 is not restricted to collections for which a single person or a single corporate body is responsible.

In any case of a collection covered by 25.8-25.11 containing three or more works, generally, do not make analytical added entries for any of the works in the collection. This applies both to collections with a uniform title and those without. (For the exception for music sound recordings, see LCRI 25.34B-25.34C.)

Under any of the collective uniform titles ("Short stories," "Laws, etc.") other than "Works" (see LCRI 25.8) or "Selections" (see LCRI 25.9: but for musical works see LCRI 25.34B1) a difference in titles proper would separate originals from translations and likewise would separate unrevised editions as well as the various publications of a single edition. Such collective uniform titles are also not adequate for the proper identification of a work being used in a secondary entry. Because of these inadequacies, apply collective uniform titles with the principle found in 25.5B always in mind. The "appropriate designation to distinguish" between one work and another (or to bring them together) will usually be the title proper of each work. Note, however, that the designation should be tailored to fit each case, so that there are possibilities other than the title proper (editor, translator, publisher, compiler, etc.) and that the title proper, if used, may be shortened. Do whatever makes the most sense in the particular case. The following examples are merely illustrative of this point; they are not meant to be prescriptive for the particular works shown:

```
100 1# $a Maugham, W. Somerset  
240 10 $a Short stories (Heinemann)  
245 10 $a Complete short stories ...
```

Apply this technique of qualifications only retrospectively, i.e., after the need to bring together differently titled items becomes an actuality or to refer to a particular work in a secondary entry when this work is not the only one bearing the same collective uniform title in the catalog. Then, it will be necessary to revise the earlier entry or entries.

25.25. GENERAL RULE. [New]

LC practice. When the uniform title assigned to a particular manifestation of a musical work is identical (except for the deletion of an initial article) to the title proper of the item, do not include the uniform title in the bibliographic record for the item, even though a name authority record must be generated in order to trace references to the uniform title, unless one or more of the exceptions below applies.

1) If the uniform title contains any of the elements prescribed as additions in 25.30–25.32 and 25.35, include the uniform title in the bibliographic record.

2) If the uniform title is for one or more parts of a musical work (25.32), include it in the bibliographic record.

3) If the uniform title is a collective one (25.34), include it in the bibliographic record.

4) If a uniform title is required for a work entered under title and a qualifier must be added to the uniform title to distinguish the work from others with the same title, include the uniform title in the bibliographic records for all manifestations of the work (LCRI 25.5B, “Monographs That Conflict”).

Note that an alternative title is part of the title proper (1.1B1). Therefore when the title proper contains an alternative title, the uniform title, which will not include the alternative title LCRI 25.27), will be different from the title proper and must be included in the bibliographic record.

For collections without a collective title, apply the above provisions to the first title transcribed in the title and statement of responsibility area (inclusive of part titles and alternative titles but exclusive of parallel titles and other title information).

25.25A, footnote 9. MUSICAL WORK. [New]

If a composer changes the title and/or assigns a new opus number for his or her revised, transcribed, recomposed, reordered, altered, arranged, or adapted version of an earlier work, treat this new version as another work, not as a part of, or as an arrangement of, the earlier work.

100 1# \$a Stravinsky, Igor, \$d 1882-1971.
 245 14 \$a Les cinq doigts : \$b 8 pièces très faciles
 sur 5 notes, pour piano ...

100 1# \$a Stravinsky, Igor, \$d 1882-1971.
 240 10 \$a Instrumental miniatures
 245 10 \$a Eight instrumental miniatures ...
 (Recomposed in 1962 for 15 winds and strings)

100 1# \$a Prokofiev, Sergey, \$d 1891-1953.
 240 10 \$a Romeo i Dzhul'etta (Ballet)
 245 10 \$a Romeo and Juliet : \$b complete ballet, op. 64
 ...

100 1# \$a Prokofiev, Sergey, \$d 1891-1953.
 240 10 \$a Romeo i Dzhul'etta (Piano work)
 245 10 \$a Romeo i Dzhul'etta : \$b desiāt' p'es dliā
 fortepiano, op. 75 ...

If the new version's title has not been changed and identifying elements (such as opus number) unique to the new version are lacking, yet the revision and/or addition of new material by the composer is extensive, treat the new version as another work.

100 1# \$a Hindemith, Paul, \$d 1895-1963.
 240 10 \$a Marienleben, \$m soprano, piano \$n (1923)
 245 14 \$a Das Marienleben : \$b (original version) ...
 (Fifteen songs)

100 1# \$a Hindemith, Paul, \$d 1895-1963. \$t
 Marienleben, \$m soprano, piano \$n (1923). \$k
 Selections; \$o arr.
 400 1# \$a Hindemith, Paul, \$d 1895-1963. \$t
 Marienleben, \$m soprano, orchestra \$n (1939)
 (Arrangements of four songs)

100 1# \$a Hindemith, Paul, \$d 1895-1963.
 240 10 \$a Marienleben, \$m soprano, piano \$n (1948)
 245 14 \$a Das Marienleben ...
 *("Neue Fassung (1948) der Original-Ausgabe, Opus 27
 (1922-1923)")*

100 1# \$a Hindemith, Paul, \$d 1895-1963.
 240 10 \$a Marienleben, \$m soprano, orchestra \$n (1959)
 245 14 \$a Das Marienleben : \$b op. 27 ...
*(Orchestrations of four songs from the 1923 version and
 two from the 1948 version)*

If the revised version or edition of a composer's work retains the same title and opus number as the original version, and the revision is one of different instrumentation within the same broad medium (e.g., orchestra, instrumental ensemble, band) rather than extensive overall revision and the introduction of new material, use the same uniform title for the original and revised versions.

100 1# \$a Schoenberg, Arnold, \$d 1874-1951.
 240 10 \$a Stücke, \$m orchestra, \$n op. 16
 245 10 \$a Fünf Orchesterstücke, op. 16 : \$b
 Originalfassung ...

100 1# \$a Schoenberg, Arnold, \$d 1874-1951.
 240 10 \$a Stücke, \$m orchestra, \$n op. 16
 245 10 \$a Five pieces for orchestra, op. 16 : \$b new
 version = Fünf Orchesterstücke ...
*("Revised edition, reduced for normal-sized orchestra by
 the composer")*

100 1# \$a Stravinsky, Igor, \$d 1882-1971.
 245 10 \$a Petrushka : \$b complete original 1911
 version ...

100 1# \$a Stravinsky, Igor, \$d 1882-1971.
 240 10 \$a Petrushka
 245 10 \$a Petrouchka : \$b burleske in four scenes
 (revised 1947 version) ...

25.27. SELECTION OF TITLE. [New]

Although according to 1.1B1 an alternative title is part of the title proper of an item, for uniform title purposes consider the main title and the alternative title to be two separate titles of a work, i.e., two members of the universe of titles from which one is selected as the basis of the uniform title (cf. 25.2A and LCRI 25.3B).

```
100 1# $a Costa, Onorato.  
240 10 $a Souvenir d'Orient  
245 10 $a Souvenir d'Orient, ou, Fantaisie brillante  
...
```

```
100 1# $a Piccinni, Niccolò, $d 1728-1800.  
240 10 $a Buona figliuola  
245 13 $a La Cecchina, ossia, La buona figliuola ...
```

25.27A1. SELECTION OF TITLE. GENERAL RULE. [New]

If the title of the first edition of a work is not known to be different in wording or language from the composer's original title, use the first edition title as the basis for the uniform title unless a later title in the same language is better known.

25.27A1, footnote 10. SELECTION OF TITLE. GENERAL RULE. [New]

When a composer uses a word which is normally the name of a type of composition as the title of a work which is definitely not a work of the type designated by the word, do not consider the title to be the name of a type of composition.

- 100 1# \$a Carlid, Göte.
245 10 \$a Mässa : \$a för stråkar ...
not
- 100 1# \$a Carlid, Göte.
240 10 \$a Mass, \$m string orchestra
245 10 \$a Mässa för stråkar ...
- 100 1# \$a Poulenc, Francis, \$d 1899-1963.
245 10 \$a Aubade : \$b concerto chorégraphique pour piano et 18 instruments ...
not
- 100 1# \$a Poulenc, Francis, \$d 1899-1963.
240 10 \$a Aubade, \$m piano, instrumental ensemble
245 10 \$a Aubade pour piano et 18 instruments : \$b concerto chorégraphique ...
- 100 1# \$a Ravel, Maurice, \$d 1875-1937.
245 13 \$a La valse : \$b poème chorégraphique ...
not
- 100 1# \$a Ravel, Maurice, \$d 1875-1937.
240 10 \$a Waltzes, \$m orchestra
245 13 \$a La valse : \$b poème chorégraphique ...
- 100 1# \$a Sculthorpe, Peter, \$d 1929-
245 10 \$a Requiem : \$b for cello alone ...
not
- 100 1# \$a Sculthorpe, Peter, \$d 1929-
240 10 \$a Requiem, \$m violoncello
245 10 \$a Requiem for cello alone ...
- 100 1# \$a Sims, Ezra, \$d 1928-
245 10 \$a String quartet #2 (1962) ...
not
- 100 1# \$a Sims, Ezra, \$d 1928-
240 10 \$a Quartets, \$m strings ...
245 10 \$a String quartet #2 (1962) ...

25.27A1, footnote 10

not

100 1# \$a Sims, Ezra, \$d 1928-

240 10 \$a Quintet, \$m flute, clarinet, violin, viola,
violoncello

245 10 \$a String quartet #2 (1962) ...

Do not consider such titles as “Double concerto,” “Tripelkonzert” to be names of types of compositions.

25.27D. TITLES INCLUDING THE NAME OF A TYPE OF COMPOSITION. [New]

——— Note that this rule does not apply if a work is cited as one of a numbered sequence of compositions of a particular type but the title selected according to 25.27A–25.27C does not include the name of the type.

100 1# \$a Kelterborn, Rudolf, \$d 1931=
 245 10 \$a Espansioni : \$b Sinfonie III ...
 (Uniform title, [Espansioni], not included in bibliographic
 record; cf. LCRI 25.25)

——— *but*

100 1# \$a Hovhaness, Alan, \$d 1911=
 240 10 \$a Symphonies, \$n no. 21, op. 234
 245 10 \$a Symphony Etchmiadzin : \$b Symphony no. 21
 ...

——— The word “cited” means that the work in question must be explicitly identified as one of a numbered sequence of compositions in at least one reference source or manifestation.

Deleted; covered by LCRI 25.27D1

25.27D1. TITLES INCLUDING THE NAME OF A TYPE OF COMPOSITION. [New]

Note that this rule does not apply if a work is cited as one of a numbered sequence of compositions of a particular type but the title selected according to 25.27A–25.27C does not include the name of the type.

100 1# \$a Kelterborn, Rudolf, \$d 1931-
245 10 \$a Espansioni : \$b Sinfonie III ...
*(Uniform title, [Espansioni], not included in bibliographic
record; cf. LCRI 25.25)*

but

100 1# \$a Hovhaness, Alan, \$d 1911-
240 10 \$a Symphonies, \$n no. 21, op. 234
245 10 \$a Symphony Etchmiadzin : \$b Symphony no. 21
...

The word “cited” means that the work must be explicitly identified as one of a numbered sequence of compositions in at least one reference source or manifestation.

25.28. ISOLATION OF INITIAL TITLE ELEMENT. [New]

For alternative titles, see LCRI 25.27.

For pre-twentieth century works, normally consider phrases such as “a due,” “a cinque” to be statements of medium of performance and not part of the title as defined in this rule.

For pre-twentieth century works with titles such as Duo concertant, Quartetto concertante (but not titles naming a form, such as Sinfonia concertante (cf. rule 25.29A), Rondeau concertant), consider the word “concertant” or its equivalent to be an adjective or epithet not part of the original title of the work, and omit it from the uniform title.

```
100 1# $a Vanhal, Johann Baptist, $d 1739-1813.
240 10 $a Quartets, $m flute, violin, viola,
      violoncello,
      $n op. 14
245 10 $a Sei quartetti concertante : $b a flauto o
      violino, violino, alto e basso, op. 14
```

...

```
100 1# $a Vanhal, Johann Baptist, 4d 1739-1813.
240 10 $a Quartets, $m strings, $n op. 1
245 10 $a Six quatuors concertantes : $b a 2 violons,
      alto et basse, oeuvre 1 ...
```

```
100 1# $a Vanhal, Johann Baptist, 4d 1739-1813.
240 10 $a Quartets, $m strings, $n op. 13
245 10 $a Sei quartetti a due violini, alto et basso,
      opera 13a ...
```

When the title selected as the basis for a uniform title contains a number that causes other words to be inflected, if the number is to be omitted, change the inflected words to the nominative case so that the uniform title will be grammatically correct.

```
100 1# $a Shostakovich, Dmitriĭ Dmitrievich, $d 1906-
      1975.
240 10 $a Fantasticheskie tant͡sy
245 10 $a Tri fantasticheskikh tant͡sa ...
```

25.30. ADDITIONS TO INITIAL TITLE ELEMENTS CONSISTING OF THE NAME(S) OF ONE OR MORE TYPE(S) OF COMPOSITION. [New]

Do not apply this rule to titles consisting of two words each of which alone would be the name of a type of composition, when the combination of the two words produces a distinctive title.

240 10 \$a Humoreske-bagateller

not

240 10 \$a Humoreske-bagateller, \$m piano, \$n op. 11

Note, however, that “trio sonata” (cf. 25.29C1) and “chorale prelude” are each the name of one type of composition.

25.30B1. GENERAL RULE. [New]

Although section a) of 25.30B1 seems to prohibit the use of statements of medium of performance in uniform titles whose initial title element (as formulated under 25.27-25.29) is "Mass(es)" or "Requiem(s)," add the medium of performance to such uniform titles when no other information is available to distinguish between two or more works by the same composer.

```
100 1# $a Byrd, William, $d 1542 or 3-1623.  
240 10 $a Masses, $m voices (3)
```

```
100 1# $a Byrd, William, $d 1542 or 3-1623.  
240 10 $a Masses, $m voices (5)
```

For the title Melody or Melodies and its cognates in other languages, and for commonly used liturgical titles such as Requiem, Te Deum, Salve Regina, Dixit Dominus, see LCRI 25.29A.

25.30B3. STANDARD COMBINATIONS OF INSTRUMENTS. [New]

Use a standard combination from the list in 25.30B3 only in the singular, and only if no other instruments, standard combinations, groups of instruments (other than an accompanying ensemble), or voices are named in the statement of medium of performance. Use it to designate the solo group in a work for solo instruments and accompanying ensemble (25.30B7) or the accompanying ensemble in a work with the initial title element Songs, Lieder, etc. (25.30B10), provided that the above condition is met.

100 1# \$a Celis, Frits.
 240 10 \$a Divertimento, \$m wind quintet, \$n op. 32
 245 10 \$a Divertimento per flauto, oboe, clarinetto,
 corno e fagotto ...
 (A standard combination)

100 1# \$a Laderman, Ezra.
 240 10 \$a Octets, \$m violins (4), violas, violoncellos
 245 10 \$a Double string quartet octet ...

not

240 10 \$a Octets, \$m string quartets (2)
 (Not a standard combination although one, doubled, is included)

100 1# \$a Konarski, Jan.
 240 10 \$a Music, \$m woodwinds, strings
 245 10 \$a Muziek voor 8 instrumenten ...

not

240 10 \$a Music, \$m woodwind quartet, string quartet
 (Not a standard combination although two are included)

100 1# \$a Spohr, Louis, \$d 1784-1859.
 240 10 \$a Septet, \$m piano, winds, strings, \$n op.
 147, \$r A minor
 245 10 \$a Septet in A minor for flute, clarinet, horn,
 bassoon, violin, violoncello, and piano ...

not

240 10 \$a Septet, \$m woodwinds, horn, piano trio ...
 (Not a standard combination although one is included)

100 1# \$a Stanford, Charles Villiers, \$c Sir, \$d 1852-1924.

240 10 \$a Fantasies, \$m clarinet, strings, \$n no. 1

245 10 \$a Fantasy no. 1 for clarinet and string quartet

...

not

240 10 \$a Fantasies, \$m clarinet, string quartet ...

(Not a standard combination; not a solo with accompanying ensemble)

100 1# \$a Weigl, Joseph, \$d 1766-1846.

240 10 \$a Concertinos, \$m harp, woodwind ensemble, \$r B♭ major

245 10 \$a Concertino for harp and woodwinds ...

not

240 10 \$a Concertinos, \$m harp, woodwind quartet ...

(For harp with accompaniment of flute, oboe, clarinet, and bassoon—a standard combination)

100 1# \$a Françaix, Jean, \$d 1912-

240 10 \$a Duets, \$m sopranos, string ensemble

245 10 \$a Trois duos pour deux sopranos et quatuor à cordes ...

not

240 10 \$a Duets, \$m sopranos, string quartet

(Voices with accompaniment of a standard combination)

100 1# \$a Beethoven, Ludwig van, \$d 1770-1827.

240 10 \$a Concertos, \$m piano trio, orchestra, \$n op. 56, \$r C major

245 10 \$a Konzert in C für Klavier, Violine, Violoncello und Orchester ...

(Solo group is a standard combination)

100 1# \$a Lessard, John, \$d 1920-

240 10 \$a Concertos, \$m woodwinds, strings, string orchestra

245 10 \$a Concerto for flute, clarinet, bassoon, string quartet, and string orchestra ...

not

240 10 \$a Concertos, \$m woodwinds, string quartet,
string orchestra
(Solo group is not a standard combination although it includes
one)

100 1# \$a Pizzetti, Ildebrando, \$d 1880-1968.
240 10 \$a Canzoni, \$m string quartet acc.
245 10 \$a Tre canzoni per canto e quartetto d'archi
...
(Songs with accompaniment of a standard combination)

100 1# \$a Routh, Francis.
240 10 \$a Vocalise, \$m instrumental ensemble acc., \$n
op. 38
245 10 \$a Vocalise, op. 38, for soprano, clarinet,
piano, violin, violoncello ...

not

240 10 \$a Vocalise, \$m clarinet, piano trio acc. ...
(Accompanying ensemble is not a standard combination although
it includes one)

25.30B4. INDIVIDUAL INSTRUMENTS.

Use the following instrument names: violoncello, English horn, contrabassoon, and timpani.

The list of terms for keyboard instruments in this rule is illustrative, not restrictive. Other terms may be used as necessary.

clavichord, 3 hands
harpsichords (3)
player piano

If the application of 25.30B4 results in the separation of a composer's works between harpsichord or clavichord on the one hand and piano on the other, choose the instrument for which the major portion of the works of a given type was intended and use that instrument name for all works of the type. If the "major" instrument is not apparent, use "keyboard instrument."

25.30B5. GROUPS OF INSTRUMENTS.

Use "winds" in uniform titles for chamber music combinations only when it is either not possible (e.g., because of the three-element limitation in 25.30B1) or not more informative to use "woodwinds" or "brasses" together with the names of individual instruments. Specifically:

1) For works for two different woodwind instruments and two different brass instruments, state the medium of performance simply as "winds." Do not list the woodwind instruments individually and group the brass instruments (e.g., "flute, oboe, brasses") or group the woodwind instruments and list the brass instruments individually (e.g., "woodwinds, trumpets (2), horn"), since the choice of which to list and which to group is arbitrary; do not use "woodwinds, brasses," since this would convey no additional information.

2) For works for two different woodwind instruments and three or more different brass instruments or for two different brass instruments and three or more different woodwind instruments, list the two and group the others.

240 10 \$a Serenade, \$m woodwinds, horn, trombone ...
240 10 \$a Suite, \$m flutes (2), oboe, brasses ...

3) For works for two or more different woodwind instruments, two or more different brass instruments, and one other instrument or group of instruments, use "winds," not "woodwinds, brasses."

240 10 \$a Suite, \$m piano, winds
(*For piano, flute, oboe, trumpet, and trombone*)

Do not use the phrases "string ensemble," "wind ensemble," etc., under this rule. For groups of four or more different instruments from a single family, use "strings," "winds," etc., as in the first example in the rule. But use the phrase "jazz ensemble," when appropriate.

240 10 \$a Suites, \$m jazz ensemble
240 10 \$a Concertos, \$m jazz ensemble, orchestra ...

Use the phrase "instrumental ensemble" as a statement of medium that is added to a title in a uniform title only if the medium is a group of diverse instruments not already provided for by other terms in the list.

25.30B7. SOLO INSTRUMENT(S) AND ACCOMPANYING ENSEMBLE.

For an accompanying ensemble that has only one performer to a part, use the word "ensemble" preceded by the appropriate qualifying term (e.g., "string ensemble," "jazz ensemble," "wind ensemble") as a statement of medium that follows the statement for solo instruments in a uniform title.

```
240 10 $a Concertos, $m trumpet, instrumental ensemble  
      ...  
240 10 $a Suites, $m violin, percussion ensemble ...  
  
240 10 $a Concertos, $m violin, jazz ensemble ...
```

25.30B10. ACCOMPANIMENT FOR SONGS, LIEDER, ETC. [New]

Apply this rule to works for solo voice with the French title *Mélodie* or *Mémoires* (cf. LCRI 25.29A).

25.30C2. SERIAL NUMBERS. [New]

When a serial number to be used in a uniform title is accompanied in the source on which the uniform title is based by a term such as "number," "book," "collection," etc., apply the following:

1) If the term is the English word "number" or its abbreviation, or an equivalent word or abbreviation in another language, precede the number in the uniform title by the English abbreviation "no."

2) If the term is a non-English term not meaning "number" and the initial title element is in English because of the application of 25.29A1, substitute the English equivalent of the term.

3) In all other cases give the term as it appears in the source on which the uniform title is based.

In cases (2) and (3) above do not abbreviate the term unless it is abbreviated in the source, even if it is one for which an abbreviation is given in Appendix B.

If no term appears with the number in the source on which the uniform title is based, give the number in the uniform title as a cardinal number and precede it by the English abbreviation "no."

Use arabic numerals; express the conventional English form of an ordinal numeral (1st, 2nd, 3rd, etc.) or the conventional form of a non-English ordinal numeral (1., 2., 3., etc.) according to the context.

If different works in a consecutively numbered series have different forms of numerical designation in the sources on which their uniform titles are based, select one of the forms for use in the uniform titles of all the works.

240 10 \$a Sonatas, \$m pianos (2), \$n no. 1
(Original title: *Sonate voor twee piano's nummer 1*)

240 10 \$a Preludes, \$m piano, \$n book 1
(Original title: *Préludes pour piano, livre 1*)

240 10 \$a Pièces, \$m flute, continuo, \$n livre 2.
(Original title: *Pièces pour la flûte traversière ... livre deuxième*)

240 10 \$a Clavierübungen, \$n 1. Sammlung
(Original title: *Clavierübungen ... erste Sammlung*)

240 10 \$a Symphonies, \$n no. 2
(Original title: *Symphony 2*)

25.30C2

240 10 \$a Symphonies, \$n no. 3
(*Original title: Third symphony*)

Do not routinely change existing uniform titles to bring them into conformity with these guidelines unless they must be changed for another reason.

25.30C3. OPUS NUMBERS. [New]

Precede the opus number by “op.”; precede the number within the opus, when used, by “no.”
Use arabic cardinal numerals.

25.30D2. POST-NINETEENTH-CENTURY WORKS. [New]

For post-nineteenth-century works, include the key in the uniform title if it is part of the composer's original title (25.27A) or the first-edition title used as a substitute for the composer's original title (LCRI 25.27A) (before the deletion of elements such as key under 25.28).

25.31B1. CONFLICT RESOLUTION. [New]

Numbered Works

Read the second paragraph of this rule to mean that the medium of performance or descriptive phrase is to be omitted when this element would be the same for all titles that conflict.

240 10 \$a Fantasie-sonate, \$n no. 1

240 10 \$a Fantasie-sonate, \$n no. 2

240 10 \$a Fantasie-sonate, \$n no. 3

240 10 \$a Fantasie-sonate, \$n no. 4
(All are for organ)

For works with titles not consisting of the name of a type of composition which have serial numbers associated with them (whether the numbers appear as arabic or roman numerals or spelled out, and whether or not they are preceded by the designation “no.” or its equivalent), apply 25.30B1 (d) to 25.31B1 and omit the medium of performance when a better file arrangement would result.

240 10 \$a Antiphony, \$n no. 2

245 10 \$a Antiphony II : \$b variations on a theme of
Cavafy ...

When cataloging the first work received in such a sequence, it may, however, be advisable to defer the use of a uniform title until another work in the sequence is received, since it will then be easier to see what numbering pattern is being followed. When the second work is cataloged, the bibliographic record(s) for the first will have to be revised to add the uniform title.

Singular vs. Plural

Consider that a conflict exists under this rule when two works by the same composer have titles which are identical except that one is in the singular and the other is in the plural.

240 10 \$a Fantasistykke, \$m clarinet, piano

240 10 \$a Fantasistykker, \$m oboe, piano

25.32A1. PARTS OF A WORK.

When selecting the title of a part of a musical work, follow 25.27A, 25.27B, and 25.28A, but not 25.29A.

Numbered Parts

When the number of a part of a work is used in the uniform title of the part, precede the number by the abbreviation “No.” (“No,” “Nr.” “N.,” etc.) when such an abbreviation, or the corresponding word, appears with the numbers of the parts in the source on which the uniform title is based, or when the number appears alone there. In the latter case give the abbreviation in the language of the initial title element. If any other term appears with the numbers of the parts, give it as it appears in the source on which the uniform title is based. Use arabic numerals.

```
100 1# $a Wagner, Richard, $d 1813-1883.
240 10 $a Lohengrin. $n 3. Akt

100 1# $a Caix d'Hervelois, Louis de, $d ca. 1670-ca.
1760.
240 10 $a Pièces de viole, $n 5. livre. $n No 3
      (Original title of part: IIIe suite)
```

Do not routinely change existing uniform titles to bring them into conformity with these guidelines unless they must be changed for another reason.

References

Make a name/title reference from the heading for the composer and the title of the part whenever such a reference would provide a useful access to the uniform title of the part, regardless of whether the title of the part is distinctive.

```
100 1# $a Beethoven, Ludwig van, $d 1770-1827.$t
      Stücke, $m musical clock, $n WoO 33. $p
      Allegro
400 1# $a Beethoven, Ludwig van, $d 1770-1827. $t
      Allegros, $m musical clock, $n WoO 33, no.
      3, $r G major
```

When appropriate, name/title references may be made to the uniform title for a part of a work from the uniform title of the work followed by a variant title of the part.

```
100 1# $a Rossini, Gioacchino, $d 1792-1868. $t
      Semiramide. $p Sinfonia
400 1# $a Rossini, Gioacchino, $d 1792-1868. $t
      Semiramide. $p Overture
```

25.32A1

When the title of a part of a work is the same as the title of the work, do not make a name/title reference from the heading for the composer and the title of the part.

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Was
Gott tut, das ist wohlgetan (Cantata), \$n
BWV 99. \$p Was Gott tut, das ist wohlgetan
(Chorus)

Do not make:

400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Was
Gott tut, das ist wohlgetan (Chorus), \$n BWV
99, no. 1

For instructions for the formulation of the references prescribed by this rule, see LCRI 26.4B1.

25.32B1. PARTS OF A WORK. MORE THAN ONE PART. [New]

Consecutively Numbered Parts

Apply 25.6B1 to parts of a musical work only when, under 25.32A1, the numbers of the parts are used in the uniform titles for individual parts of the work. Otherwise apply 25.6B2 or 25.6B3. Express numbers of parts according to LCRI 25.32A1.

100 1# \$a Brahms, Johannes, \$d 1833-1897.
240 10 \$a Ungarische Tänze. \$n Nr. 5-6
(*Individual uniform titles:* [Ungarische Tänze. Nr. 5];
[Ungarische Tänze. Nr. 6])

but

100 1# \$a Brahms, Johannes, \$d 1833-1897.
240 10 \$a Stücke, \$m piano, \$n op. 119. \$k Selections
(*Contains no. 2-4. Individual uniform titles:* [Stücke, piano,
op. 119. Intermezzo, E minor]; [Stücke, piano, op. 119.
Intermezzo, D major]; [Stücke, piano, op. 119. Rhapsody])

“Original Cast” and “Original Sound Track” Recordings

When evidence is lacking as to whether an “original cast” recording of a musical comedy, etc., or an “original sound track” recording of a motion picture score contains all the music, do not add “Selections” to the uniform title.

25.34B-25.34C. SELECTIONS AND WORKS OF VARIOUS TYPES IN ONE BROAD OR SPECIFIC MEDIUM, AND WORKS OF ONE TYPE FOR ONE SPECIFIC MEDIUM OR VARIOUS MEDIA.

Collective Uniform Titles and Analytical Added Entries

Note: For excerpts from one work, treat each excerpt the same as a separate work unless there are two or more excerpts numbered consecutively (25.6B1) or three or more unnumbered or nonconsecutively numbered excerpts (25.6B3).

Printed and Manuscript Music

If a music publication or manuscript contains three or more works entered under a single personal name heading, enter the collection under the collective uniform title appropriate to the item as a whole. Make name-title added entries only in the following situations:

1) If the item contains four or more works, and all the works but one form a group for which a collective uniform title naming a type (25.34C2–25.34C3) would be appropriate, make a name-title analytical added entry for the group and one for the single work.

```
100 1# $a Chopin, Frédéric, $d 1810-1849.
240 10 $a Piano music. $k Selections
245 10 $a Scherzi ; $b und, Phantasie f Moll ...
700 12 $a Chopin, Frédéric, $d 1810-1849. $t Scherzos,
      piano
700 12 $a Chopin, Frédéric, $d 1810-1849. $t Fantasia,
      $m piano, $n op. 49, $r F minor
```

2) If the item contains six or more works, and the works may be divided into two groups of three or more works, for each of which a collective uniform title naming a type (25.34C2–25.34C3) would be appropriate, make a name-title analytical added entry for each group.

```
100 1# $a Scriabin, Aleksandr Nikolayevich, $d 1872-1915.
240 10 $a Piano music. $k Selections
245 14 $a The complete preludes & etudes : $b for
      pianoforte solo ...
700 12 $a Scriabin, Aleksandr Nikolayevich, $d 1872-
      1915. $t Preludes, $m piano
700 12 $a Scriabin, Aleksandr Nikolayevich, $d 1872-
      1915. $t Etudes, $m piano
```

Sound Recordings

Do not apply these provisions to the following sound recording collections:

1) a collection whose contents consist of all of a composer's works of a particular type or

25.34B-25.34C

of a particular type for a particular medium of performance (25.34C2);

- 2) a collection made up of a consecutively numbered group of works (25.34C3);
- 3) collections of popular or ethnic music, or jazz;
- 4) multipart collections that are not yet complete.

If a sound recording collection contains three, four, or five musical works entered under a single personal name heading, enter the collection under the collective uniform title appropriate to the whole item. Make name-title analytical added entries for each work in the collection. For excerpts from one work, make a separate analytical added entry for each excerpt unless there are two or more excerpts numbered consecutively (25.6B1) or three or more unnumbered or nonconsecutively numbered excerpts (25.6B3).

If a sound recording collection contains six or more works entered under a single personal name heading, enter the collection under the collective uniform title appropriate to the item as a whole. Make name-title analytical added entries as follows:

1) If the works may be divided into no more than five groups of three or more works, for each of which a collective uniform title naming a type (25.34C2–25.34C3) would be appropriate, make an analytical added entry for each group.

```
100 1# $a Chopin, Frédéric, $d 1810-1849.
240 10 $a Piano music. $k Selections
245 10 $a Waltzes $h [sound recording] ; $b and,
      Scherzos ...
700 12 $a Chopin, Frédéric, $d 1810-1849. $t Waltzes,
      $m piano
700 12 $a Chopin, Frédéric, $d 1810-1849. $t Scherzos,
      $m piano
```

2) If some of the works can be grouped as in (1) above and others cannot, and the groups and the remaining individual works together add up to five or less, make an analytical added entry for each group and for each of the remaining works.

```
100 1# $a Saint-Saëns, Camille, $d 1835-1921.
240 10 $a Orchestra music. $k Selections
245 10 $a Symphonies $h [sound recording] ; $b & Tone
      poems ...
700 12 $a Saint-Saëns, Camille, $d 1835-1921. $t
      Symphonies, $n no. 1-3
700 12 $a Saint-Saëns, Camille, $d 1835-1921. $t
      Symphonic poems
700 12 $a Saint-Saëns, Camille, $d 1835-1921. $t
      Marche héroïque
```

3) If neither (1) nor (2) above can be applied but one of the works is featured, make an analytical added entry for that work; in addition, make an analytical added entry under the collective uniform title appropriate to the remaining works if it is different from that used in the main entry.

```

100 1# $a Glinka, Mikhail Ivanovich, $d 1804-1857.
240 10 $a Instrumental music. $k Selections
245 10 $a Trio pathétique $h [sound recording] : $b in
        D minor for clarinet, bassoon, and piano ;
        Selected piano works ...
700 12 $a Glinka, Mikhail Ivanovich, $d 1804-1857. $t
        Trio pathétique
700 12 $a Glinka, Mikhail Ivanovich, $d 1804-1857. $t
        Piano music. $k Selections

100 1# $a Reger, Max, $d 1873-1916.
240 10 $a Chamber music. $k Selections
245 10 $a Chamber music $h [sound recording] ...
        (Contains the String quartet, op. 109 (55 min.), and
        various short works for clarinet and piano or violoncello
        and piano (10 min. total))
700 10 $a Reger, Max, $d 1873-1916. $t Quartets, $m
        strings, $n op. 109, $r E♭ major

```

For references for collections without a collective title, see LCRI 26.4B4.

Collections Containing Works All Having the Same Title

If all the works in a collection entered under a personal name heading have the same title and this title is not the name of a type of composition, assign a collective uniform title according to 25.34B, 25.34C1, or 25.34C2, using the most specific uniform title that will cover all the works in the collection. If appropriate, add “Selections” according to the first paragraph of 25.34C3. If the collection is a sound recording, make name-title analytic added entries according to the instructions above. For references for collections without a collective title, see LCRI 26.4B4.

```

240 10 $a Selections
        (Contains Antiphony I for unaccompanied chorus,
        Antiphony III for piano, and Antiphony V for orchestra)

240 10 $a Instrumental music. $k Selections
        (Contains Antiphony III for piano, Antiphony V for
        orchestra, and Antiphony VII for string quartet)

240 10 $a String quartet music
        (Contains Antiphony VII, Antiphony IX, and Antiphony
        XI, all for string quartet and the composer's only works in
        that medium)

```


25.34B-25.34C

If, however, the works are consecutively numbered, apply the second paragraph of 25.34C3, adding the consecutive numbering to the title of the individual works (in the singular). Do this even if the collection contains all of the composer's works with that title.

240 10 \$a Antiphony, \$n no. 2-4

240 10 \$a Kammermusik, \$n no. 1-7

25.34B1. SELECTIONS.

Ordinarily do not add a date of publication, etc., to the uniform title "Selections" when it is used for collections of musical works by one composer.

However, when necessary (e.g., to keep series added entries for an analyzable multipart item together and separate them from other collections with the same uniform title), add a qualifier according to the fourth and fifth paragraphs of LCRI 25.8-25.11 to the uniform title "Selections."

```
490 1  $a Edition John Cage
800 1  $a Cage, John. $t Selections (Wergo)
```

25.34C1. WORKS OF VARIOUS TYPES IN ONE BROAD OR SPECIFIC MEDIUM, AND WORKS OF ONE TYPE FOR ONE SPECIFIC MEDIUM OR VARIOUS MEDIA. [New]

Keyboard Music

Use the uniform title [Piano music] (with “Selections” if appropriate) for both (1) collections of music for one performer using two hands on one piano and (2) collections of music for varying numbers of performers and/or varying numbers of hands on one or more pianos. Apply the same principle to collections of music for other keyboard instruments.

25.34C2. WORKS OF VARIOUS TYPES IN ONE BROAD OR SPECIFIC MEDIUM, AND WORKS OF ONE TYPE FOR ONE SPECIFIC MEDIUM OR VARIOUS MEDIA.

Apply this rule to collections containing trio sonatas and other sonatas, using “Sonatas” in the uniform title.

For collections of music by a single composer for various motion pictures, use the uniform title "Motion picture music" or "Motion picture music. Selections" (without a statement of medium) instead of such uniform titles as "Orchestra music. Selections."

For a collection of popular songs by a composer such as George Gershwin or Cole Porter, normally use the uniform title “Songs. Selections” regardless of whether or not some of the songs may have originally been intended for theatrical productions. If, however, the item being cataloged provides clear evidence that all the songs in the collection are from larger works of a single type, use the name of the type as the basis of the uniform title (e.g., “Musicals. Selections”)

25.34C3. WORKS OF VARIOUS TYPES IN ONE BROAD OR SPECIFIC MEDIUM, AND WORKS OF ONE TYPE FOR ONE SPECIFIC MEDIUM OR VARIOUS MEDIA. [New]

Express numbers of consecutively numbered musical works according to LCRI 25.30C2.

25.35. ADDITIONS TO UNIFORM TITLES FOR MUSIC. [New]

Do not make an addition to the uniform title when one or more instrumental parts for a work or a collection of works by one composer are published separately. Use the same uniform title that would be used for a score or a complete set of parts.

```

Bach, Johann Sebastian, $d 1685-1750.
240 10 $a Wer mich liebet, der wird mein Wort halten,
    $n BWV 74
245 10 $a Kantate Nr. 74 : $b Wer mich liebet, der wird
    mein Wort halten : BWV 74 / $c Joh. Seb. Bach
    ; Continuo-Aussetzung von Ulrich Haverkampf.
254 ## $a Orgel.
260 ## $a Wiesbaden : $b Breitkopf & Härtel, $c c1982.
300 ## $a 1 part (32 p.) ...

100 1# $a Bach, Johann Sebastian, $d 1685-1750.
240 10 $a Vocal music. $k Selections
245 14 $a The flute solos from the Bach cantatas,
    passions, and oratorios ...

100 1# $a Strauss, Richard, $d 1864-1949.
240 10 $a Orchestra music. $k Selections
245 10 $a Orchesterstudien aus Richard Strauss'
    symphonischen Werken : $b für Flöte ...

```

25.35C. ARRANGEMENTS. [New]

Revisions by the Original Composer (cf. LCRI 25.25A, Footnote 9)

If a composer revises a work, retaining the original title and opus number, and the revision is one of different instrumentation within the same broad medium (e.g., orchestra, instrumental ensemble, band) rather than extensive overall revision and the introduction of new material, do not consider the revised version an arrangement, etc. Use the same uniform title for the original and revised versions.

```
100 1# $a Schoenberg, Arnold, $d 1874-1951.
240 10 $a Stücke, $m orchestra, $n op. 16
245 10 $a Fünf Orchesterstücke, op. 16 : $b
      Originalfassung ...
```

```
100 1# $a Schoenberg, Arnold, $d 1874-1951.
240 10 $a Stücke, $m orchestra, $n op. 16
245 10 $a Five pieces for orchestra, op. 16 : $b new
      version = Fünf Orchesterstücke ...
      (“Revised edition, reduced for normal-sized orchestra by the
      composer”)
```

```
100 1# $a Stravinsky, Igor, $d 1882-1971.
245 10 $a Petrushka : $b complete original 1911 version
      ...
```

```
100 1# $a Stravinsky, Igor, $d 1882-1971.
240 10 $a Petrushka
245 10 $a Petrouchka : $b burleske in four scenes
      (revised 1947 version) ...
```

Added Accompaniments, etc.

Do not add arr. to the uniform title for a musical work to which an additional accompaniment or additional parts have been added with no alteration of the original music (21.21). Assign subject headings for both the expanded and the original media of performance, adding “, Arranged” to the former heading. Classify the item as an arrangement.

050 10 \$a M223 \$b .B
100 1# \$a Bach, Johann Sebastian, \$d 1685-1750.
240 10 \$a Sonaten und Partiten, \$m violin, \$n BWV
1001-1006
245 10 \$a Sechs Sonaten für Violine solo / \$c von Joh.
Seb. Bach ; herausgegeben von J.
Hellmesberger ; Klavierbegleitung von Robert
Schumann ...
(*Contains the 3 sonatas and 3 partitas*)
650 #0 \$a Sonatas (Violin and piano), Arranged \$v
Scores.
650 #0 \$a Suites (Violin and piano), Arranged \$v
Scores.
650 #0 \$a Sonatas (Violin)
650 #0 \$a Suites (Violin)

Alternative Instruments

Provided the key is unchanged and the notation has not been significantly changed, do not consider to be an arrangement

1) a work composed before 1800 for a baroque, renaissance, or other early instrument (viola da gamba, recorder, etc.) which is edited for or performed on a contemporary instrument;

2) a work for a melody instrument which is edited for or performed on an alternative instrument specified by the composer or in early editions, preferably the first.

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750.
240 10 \$a Sonatas, \$m viola da gamba, harpsichord
245 10 \$a Drei Sonaten für Violoncello und Klavier \$h
[sound recording] ...
650 #0 \$a Sonatas (Violoncello and piano)

050 10 \$a M226 \$b .B
100 1# \$a Brahms, Johannes, \$d 1833-1897.
240 10 \$a Sonatas, \$m clarinet, piano, \$n op. 120. \$n
No. 1
245 10 \$a Sonata no. 1 in F minor, opus 120, for viola
and piano ...
500 ## \$a Originally for clarinet or viola and piano.
650 #0 \$a Sonatas (Viola and piano) \$v Scores and
parts.

Song Transpositions

When a song or a set or collection of songs is published or performed at a pitch other than

the original to accommodate a voice range different from the one for which it was composed, do not consider this transposition to constitute an arrangement.

100 1# \$a Schubert, Franz, \$d 1797-1828.
240 10 \$a Songs
245 10 \$a Lieder, Gesang und Klavier / \$c Franz
Schubert.
250 ## \$a Neue Ausg. / \$b herausgegeben von Dietrich
Fischer-Dieskau ; musikwissenschaftliche
Revision von Elmar Budde, tiefe Stimme.
(Originally for high voice)

25.35D1 VOCAL AND CHORUS SCORES. [New]

Note that the rule says that “vocal score” or “chorus score” is to be added to the uniform title if the item being cataloged is a vocal score or chorus score, i.e., if it has been described as such in the physical description area (cf. 5.5B1 and LCRI 5.5B1). Therefore whenever either of these terms is used in the physical description area to describe the item as a whole, the term must also be included in the uniform title.

This does not apply if the chorus score or vocal score is part of a set which also includes a full score, parts, etc., since the item being cataloged in such cases cannot be said to “be” a chorus score or vocal score.

25.35F. LANGUAGE. [New]

LC practice: Under rule 25.35F2, which was cancelled in 1993, the language was added to the uniform title for a liturgical work even if the text was in the original language only. When adding to the catalog an access point for a musical setting of a liturgical text, delete such language designations from any existing access points for the same work.

26.4B. SEE REFERENCES.

Misattributed Musical Works

When applying the option in LCRI 21.4C1 to make a name-uniform title reference from the erroneously or fictitiously attributed musical work in place of the added entry for the erroneously or fictitiously attributed composer alone, construct the reference in the form that the uniform title would have if the work were in fact by the attributed composer.

```
100 1# $a Cannabich, Christian, $d 1731-1798. $t
      Concertos, $m violin, string orchestra, $r
      B♭ major
400 1# $a Haydn, Joseph, $d 1732-1809. $t Concertos,
      $m violin, string orchestra, $n H. VIIa, 2,
      $r B♭ major
```

When appropriate, make additional name-title references from the heading for the attributed composer and other titles under which the work has been published as a work of the attributed composer.

```
100 1# $a Mozart, Leopold, $d 1719-1787. $t Cassation,
      $m orchestra, $r C major. $k Selections
400 1# $a Haydn, Joseph, $d 1732-1809. $t
      Berchtolsgadener Sinfonie
400 1# $a Haydn, Joseph, $d 1732-1809. $t Toy symphony
```

Treaties, Etc.

1) *Form of references.* In general, construct a reference in the same form in which it would be constructed if chosen as the main entry heading.

a) *All treaties, etc.* (except agreements falling under 21.35B1, categories c) and d), and 21.35D)

Refer from

(1) *Different names or variants of the name*¹

¹Distinguish between the name of a treaty, etc., and a bibliographic title, including subtitle, that may include the name of the treaty, etc. (The latter is traced as a title added entry on the bibliographic record.)

- 130 #0 \$a Berne Convention for the Protection of
Literary and Artistic Works \$d (1971)
(An agreement between numerous governments)
- 430 #0 \$a International Convention Further Revising
the Berne Convention for the Protection of
Literary and Artistic Works of September 9,
1886 \$d (1971)
- 430 #0 \$a Convention de Berne pour la protection des
oeuvres littéraires et artistiques \$d (1971)
- 110 1# \$a Germany. \$t Treaties, etc. \$g Soviet Union,
‡\$ 1939 Aug. 23
(An agreement between two governments)
- 430 #0 \$a Molotov-Ribbentrop Pact \$d (1939)
- 430 #0 \$a Pakt Molotova-Ribbentropa \$d (1939)
- 430 #0 \$a Hitler-Stalin Pact \$d (1939)
- 110 1\$ #a France. \$t Treaties, etc. \$d 1718 Apr. 21
*(An agreement between the Holy Roman Empire, France, and
the United Provinces of Netherlands)*
- 430 #0 \$a Convention Between the Emperor, France, and
the Netherlands for the Reciprocal Return of
Deserters \$d (1718)

(2) *Inverted form.* Refer from the inverted form of the name in English, if a treaty, etc., has become known by the locale where it was signed, etc., or if several related treaties, etc., have become known by the name of a locale. If a treaty, etc., has become known by several names (e.g., Treaty of ...; Peace of ...) generally make only a single inverted reference, choosing the name under which it is established, or, if entered under a signatory, the form under which it is likely best known.

- 130 #0 \$a Treaty of Bucharest \$d (1913)
(An agreement between four governments)
- 430 #0 \$a Bucharest, Treaty of \$d (1913)
- 110 1# \$a Great Britain. \$t Treaties, etc. \$g United
States, \$d 1814 Dec. 24
(An agreement between two governments)
- 430 #0 \$a Ghent, Treaty of \$d (1814)
- 130 #0 \$a Treaty of Utrecht \$d (1713)
(Collective name for several treaties)
- 430 #0 \$a Utrecht, Treaty of \$d (1713)

(3) *AACR1 form of the heading for a treaty, etc., that was signed during the*

years 1967-1980 and originally established within that period (linking reference)²
 In general, follow the provisions of LCRI 26 Linking references 1).

²No linking reference is made from the heading of a treaty, etc., that was originally established under the ALA rules (as generally no one-to-one relationship exists between an ALA heading and an AACR heading) including those for treaties signed before 1967 but cataloged during the years 1967-1980, which the Library of Congress continued to catalog under the ALA rules (see *Cataloging Service*, bulletin 80 (April 1967)). The reference is not made because

1) Under the ALA rules (ALA 88) single treaties were entered under the party named first in the chief source, with the form subheading "Treaties, etc.," followed by the inclusive dates of administration and the name of the executive incumbent in the year of signing. (For instance, if the Treaty of Portsmouth, signed in 1905, were presented in the publication as a treaty between Japan and Russia, the main entry heading for the bibliographic record would be in the form "Japan. Treaties, etc., 1867-1912 (Mutsuhito)," with an added entry in the form "Russia. Treaties, etc., 1894-1917 (Nicholas II)." If the publication presented the treaty as one between Russia and Japan, the main and added entry headings were reversed.) Therefore, treaties were identified by groups, not individually. A single name authority record was prepared for all treaties of a government signed during a specific period, and all bibliographic records, related or unrelated, of such a period had identical headings, if the publications presented the signatory as the participant named first.

To complicate matters further, for certain governments, such as those of the British dominions, the subheading was followed only by the year of signature.

2) Under the ALA rule for multilateral treaties (88B), a treaty that was the product of an international conference was entered under the name of the conference, or if the conference was unnamed, under the body holding the meeting. (A simple see also reference to show the relationship is now made instead. See LCRI 26.4C.)

3) Under the ALA rules for multilateral treaties, a treaty between member countries within an international intergovernmental body was entered under the name of the body. (A simple see also reference is now made instead. See LCRI 26.4C.)

It is also helpful to remember that under the AACR1 rules a peace treaty, regardless of the number of signatories, was entered under the name by which it is known (AACR1, 25A2).

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110 1# \$a Pakistan. \$t Treaties, etc. \$g United States, \$d 1972 June 15
410 1# \$w nnaa \$a United States. \$t Treaties, etc. \$g Pakistan, \$d June 15, 1972³

130 #0 \$a Berne Convention for the Protection of Literary and Artistic Works \$d (1971)
430 #0 \$w nnaa \$a Berne convention for the protection of literary and artistic works. \$k Revision, 1971

Note: Additional access by subject heading under ALA rules. Under the ALA rules an additional access point was given for a treaty, etc., that is commonly known by the locale where it was signed, etc. This access was a subject access and was given in the form of the name of the locale, followed by the phrase *Treaty of*, and the year of signing, etc. (This practice was continued in LC until the adoption of AACR2.) It is therefore necessary to distinguish between a valid inverted reference and that of a subject heading that was assigned in addition. Such a subject heading does not constitute a pre-AACR2 form of heading and should not be traced as such. Instead give a note: Prior to AACR2 represented also by the subject heading: ... Cancel such a heading still located in the subject headings file at the time of establishing the heading in the names file.

110 1# \$a Japan. \$t Treaties, etc. \$g Russia, \$d 1905 Sept. 5
667 ## \$a Prior to AACR2 represented also by the subject heading: Portsmouth, Treaty of, 1905

Similarly, during the period of application of the ALA rules to treaties, etc., a subject heading was also assigned to a treaty, etc., that is popularly known by the name of the negotiator(s), signer(s), etc. As above, document this information by adding an appropriate note.

110 1# \$a Mexico. \$t Treaties, etc. \$g United States, \$d 1853 Dec. 30
667 ## \$a Prior to AACR 2 represented also by the subject heading: Gadsden treaty, 1853

b) *Treaties, etc. between two or three governments* (21.35A1, 25.16B1). Refer from the name(s) of the government(s) not chosen as the main entry heading, followed by the uniform title *Treaties, etc.*, and the date (year month day).

110 1# \$a Great Britain. \$t Treaties, etc. \$g United

³When searching the database for the pre-AACR2 heading, other editions, etc., it is useful to bear in mind that previous to AACR2 "Treaties, etc." constituted a subheading, not a uniform title.

- States, \$d 1814 Dec. 24
(An agreement between two governments)
 410 1# \$a United States. \$t Treaties, etc. \$g Great Britain, \$d 1814 Dec. 24
- 110 1# \$a France. \$t Treaties, etc. \$d 1718 Apr. 21
(An agreement between three governments)
 410 1# \$a Holy Roman Empire. \$t Treaties, etc. \$d 1718 Apr. 21
 410 1# \$a United Provinces of the Netherlands. \$t Treaties, etc. \$d 1718 Apr. 21

c) *Treaties, etc. between four or more governments* (21.35A2, 25.16B2). Refer from the name of the government, followed by the uniform title *Treaties, etc.*, and the date (year month day) in the following cases:

- a signatory
- (1) home government (i.e., the government of the cataloging agency) if it is a signatory
 - (2) government publishing the text of the treaty, if it is a signatory
 - (3) government named first in the chief source of information if it is neither the home government nor the publishing government, but is a signatory.

- 130 #0 \$a Customs Convention on the Temporary Importation of Professional Equipment \$d (1961)
(Ca. fifty signatories)
 410 1# \$a United States. \$t Treaties, etc. \$d 1961 June 8
(Signatory + home government + government publishing an edition of the text in the Library's collections)
 410 1# \$a Great Britain. \$t Treaties, etc. \$d 1961 June 8
(Signatory + government publishing an edition of the text in the Library's collections)
 410 1# \$a Ireland. \$t Treaties, etc. \$d 1961 June 8
(Signatory + government publishing an edition of the text in the Library's collections)

Refer from the original signatories, followed by the uniform title *Treaties, etc.*, and the date (year month day) when the treaty, etc., was originally a bilateral or trilateral one but to which other countries acceded either at the time of signing or at a later date.

- 130 #0 \$a Treaty of Paris \$d (1763)

(Signatories: France, Spain, and Great Britain; acceded to by Portugal at the time of signing)

410 1# \$a France. \$t Treaties, etc. \$d 1763 Feb. 10

410 1# \$a Great Britain. \$t Treaties, etc. \$d 1763
Feb. 10

410 1# \$a Spain. \$t Treaties, etc. \$d 1763 Feb. 10

130 #0 \$a Anti-Comintern Pact \$d (1936)

(Signatories: Germany and Japan; subscribed to by Italy in 1937 and by several other countries before and during WWII)

410 1# \$a Germany. \$t Treaties, etc. \$g Japan, \$d 1936
Nov. 25

410 1# \$a Japan. \$t Treaties, etc. \$g Germany, \$d 1936
Nov. 25

d) *Agreements contracted by international intergovernmental bodies* (21.35B1)⁴.
For categories 1) and 2), footnote 4, i.e., for agreements, etc., between parties all of which are empowered to make treaties, etc., follow guidelines in b) and c) above and construct the references accordingly.

110 1# \$a International Development Association. \$t
Treaties, etc. \$g Kenya, \$d 1980 Mar. 12

410 1# \$a Kenya. \$t Treaties, etc. \$g International
Development Association, \$d 1980 Mar. 12

110 1# \$a United Nations. \$t Treaties, etc. \$g World
Intellectual Property Organization, \$d 1975
Jan. 21

410 1# \$a World Intellectual Property Organization. \$t
Treaties, etc. \$g United Nations, \$d 1975
Jan. 21

When the uniform title *Treaties, etc.*, is inappropriate (i.e., when one of the signatories is a government below the national level, or is a corporate body other than a national government, or is a corporate body other than an international intergovernmental body (see categories 3) and 4), footnote 4,)) make added entries instead of references. Do not add a uniform title.

⁴An agreement, etc., of an international intergovernmental body can be contracted between the body and

- 1) other international intergovernmental bodies, *or*
- 2) national governments, *or*
- 3) jurisdictions other than national governments, *or*
- 4) other corporate bodies.

e) *Other agreements involving jurisdictions, and agreements between a government at any level, other than international intergovernmental bodies, and a non-governmental corporate body.* Make added entries instead of references in these cases. See 21.35D and 21.6C.

f) *Collections of treaties, etc.*⁵

(1) *Collections of treaties, etc., contracted between two parties.* For each of the categories a)-e) listed above (covering single treaties, etc.), a separate authority record is made for each treaty, etc., for the purpose of tracing references from the variant forms of the uniform title. However, in the case of collections of treaties, etc., contracted between two parties, a single authority record serves to cover all collections between the two given parties and is made only for the purpose of referring from the party not chosen as the main entry heading, followed by the uniform title *Treaties, etc.*, and the name of the party chosen as the main entry heading. (Each bibliographic title of the collection is traced as a title added entry on the appropriate bibliographic record, not on the name authority record.)

```
110 1# $a Great Britain. $t Treaties, etc. $g United
      States
410 1# $a United States. $t Treaties, etc. $g Great
      Britain
```

(2) *Collections of treaties, etc. contracted between one party and two or more other parties.* Generally, no authority record is necessary. (The bibliographic title of each collection is given as a title added entry on the appropriate bibliographic record.)

⁵Excluded from consideration are serials and monographic series. For these the heading is constructed according to LCRI 25.5B. For series the appropriate references are traced on the series authority record.

```
110 1# $a Australia. $t Treaties, etc. (Australian treaty
      series)
```

26.4B1. DIFFERENT TITLES OR VARIANTS OF THE TITLE. [New]

Musical Works*Introduction*

The instructions below deal with the choice and form of the title portion of name-title see references to headings for musical works. They apply also to the name-title references for parts of works prescribed in rule 25.32A1. When references not in conformity with these instructions are encountered in a name authority record, they should be changed to conform if the record is being changed for another reason.

Generally, the heading referred to should include only the basic uniform title of the work, without additions such as “arr.” (25.35C), “Vocal score” (25.35D), “Libretto” (25.35E), language (25.35F), even if such additions are used in the uniform title in the bibliographic record for the item being cataloged. If, however, the title being referred from is specific to the arrangement, format, language, etc. brought out by an addition to the uniform title, and the title would not logically be used for a different manifestation of the work, refer to the uniform title with the addition.

```
100 1# $a Bartók, Béla, $d 1881-1945. $t Kékszakállu
      herceg vára
400 1# $a Bartók, Béla, $d 1881-1945. $t Duke
      Bluebeard's castle
```

not

```
100 1# $a Bartók, Béla, $d 1881-1945. $t Kékszakállu
      herceg vára. $l English
400 1# $a Bartók, Béla, $d 1881-1945. $t Duke
      Bluebeard's castle
```

but

```
100 1# $a John, Elton. $t Crocodile rock. $s Text
400 1# $a John, Elton. $t Words of Elton's smash hit
      "Crocodile rock"
```

For further information regarding arrangements, see below under Non-distinctive titles (section 4).

Underlying these instructions is the principle that each reference should, to the extent possible, be constructed “in the same form in which it would be constructed if used as the heading” (LCRI 26.1, “Forms of References”). Thus, for example, it is understood that if a title being referred from begins with an article, the article should be omitted in accordance with 25.2C.

The instructions are divided into two parts: the first for references from distinctive titles and the second for references from non-distinctive titles. Essentially, consider a title to be non-

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distinctive if it fits the description in the second sentence of rule 5.1B1. Consider other titles to be distinctive.

Distinctive titles

When the title proper of a work (or the principal title if a secondary entry is being made for the work in question) is distinctive and is significantly different from the work's uniform title, make a reference from it to the uniform title. Generally do not include other title information in the title referred from.

Similarly, refer from any other distinctive and significantly different title under which catalog users are likely to search for the work: e.g., a parallel title, especially one in English; an alternative title or a subtitle that has the nature of an alternative title; a nickname; the original title. Such titles may appear in the item being cataloged or may be found in a reference source; generally, however, do not do research solely for the purpose of identifying titles from which references should be made.

100 1# \$a Sullivan, Arthur, \$c Sir, \$d 1842-1900. \$t
Patience

400 1# \$a Sullivan, Arthur, \$c Sir, \$d 1842-1900. \$t
Bunthorne's bride

100 1# \$a Mendelssohn-Bartholdy, Felix, \$d 1809-1847.
\$t Symphonies, \$n no. 4, op. 90, \$r A major

400 1# \$a Mendelssohn-Bartholdy, Felix, \$d 1809-1847.
\$t Italian symphony

100 1# \$a Schubert, Franz, \$d 1797-1828. \$t Moments
musicaux

400 1# \$a Schubert, Franz, \$d 1797-1828. \$t Momens
musicals

*(Preface of the item being cataloged indicates that the work
was originally published under the title "Momens musicaux")*

Conflicts

When a distinctive title to be referred from is the same as the uniform title of another work entered under the same composer (apart from any additions made to that uniform title under rule 25.31B), resolve the conflict by making an addition or additions to the reference according to 25.31B. Change the existing uniform title by making a corresponding addition or additions to it, if it does not already include them.

- 100 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t
Gott, der Herr, ist Sonn' und Schild. \$p Nun
danket alle Gott
- 400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Nun
danket alle Gott (Chorale), \$n BWV 79, no. 3
*(Established uniform title: [Nun danket alle Gott (Cantata)]; the
index to Schmieder lists six works or parts of works with the title
"Nun danket alle Gott": one cantata, three chorales, one chorale
prelude, and one motet)*
- 100 1# \$a Schubert, Franz, \$d 1797-1828. \$t Quartets,
\$m strings, \$n D. 810, \$r D minor
- 400 1# \$a Schubert, Franz, \$d 1797-1828. \$t Tod und
das Mädchen (String quartet)
*(Established uniform title, [Tod und das Mädchen], to be changed
to [Tod und das Mädchen (Song)])*

When a distinctive title to be referred from is the same as the title in a name-title reference to another work by the same composer, resolve the conflict by making additions to both references according to rule 25.31B.

- 100 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t
Ouverture zur Oper Leonore, \$n no. 1
- 400 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t
Leonore overture, \$n no. 1
- 100 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t
Fidelio \$n (1806). \$p Ouverture
- 400 1# \$a Beethoven, Ludwig van, \$d 1770-1827. \$t
Leonore overture, \$n no. 3
- 100 1# \$a Glière, Reinhold Morit̂sevl̂ch, \$d 1875-1956.
\$t P'esy, \$n op. 35. \$p Grustnyĩ val's
- 400 1# \$a Glière, Reinhold Morit̂sevl̂ch, \$d 1875-1956.
\$t Valse triste, \$m clarinet, piano
- 100 1# \$a Glière, Reinhold Morit̂sevl̂ch, \$d 1875-1956.
\$t P'esy, \$m pianos (2), \$n op. 41. \$p Grustnyĩ
val's
- 400 1# \$a Glière, Reinhold Morit̂sevl̂ch, \$d 1875-1956.
\$t Valse triste, \$m pianos (2)
- 100 1# \$a Debussy, Claude, \$d 1862-1918. \$t Images, \$m
orchestra
- 400 1# \$a Debussy, Claude, \$d 1862-1918. \$t Obrazy, \$m
orchestra

26.4B1

100 1# \$a Debussy, Claude, \$d 1862-1918. \$t Images, \$m piano, \$n 1st ser.

400 1# \$a Debussy, Claude, \$d 1862-1918. \$t Obrazy, \$m piano, \$n 1st ser.

100 1# \$a Debussy, Claude, \$d 1862-1918. \$t Images, \$m piano, \$n 2nd ser.

400 1# \$a Debussy, Claude, \$d 1862-1918. \$t Obrazy, \$m piano, \$n 2nd ser.

Variant forms of titles

1) *Ampersand*. When an ampersand (or other symbol, e.g., +, representing the word “and”) occurs as one of the first five words in a distinctive uniform title or in a distinctive title being referred from, make a reference (or an additional reference) substituting the word “and” in the language of the title.

100 1# \$a Green, David Llewellyn. \$t Allegro moderato & three metamorphoses

400 1# \$a Green, David Llewellyn. \$t Allegro moderato and three metamorphoses

400 1# \$a Green, David Llewellyn. \$t Allegro moderato & drei Metamorphosen

400 1# \$a Green, David Llewellyn. \$t Allegro moderato und drei Metamorphosen

2) *Numbers*. When a cardinal number occurs as one of the first five words in a distinctive uniform title or in a distinctive title being referred from, make references according to the principles governing the making of added entries for alternate forms containing numbers in LCRI 21.30J. In addition, when a distinctive title being referred from begins with a number that is not an integral part of the title, make a reference from the title with the number omitted (unless the resulting title is the same as the uniform title).

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Brandenburgische Konzerte

400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t 6 concerti brandeburghesi

400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Sei concerti brandeburghesi

400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t Concerti brandeburghesi

3) *Other*. If a distinctive title proper or a distinctive title being referred from contains data within the first five words for which there could be an alternative form that would be filed differently, make a reference (or an additional reference) from that form if it is thought that some users of the catalog might reasonably search under that form, following the “Guidelines for Making

Title Added Entries” in LCRI 21.30J.

```
100 1# $a Finnissy, Michael. $t Mr. Punch
400 1# $a Finnissy, Michael. $t Mister Punch
```

Non-distinctive titles

Make references based on non-distinctive titles only when the uniform title that would result from the application of 25.30 to such a title is different from the actual uniform title. Then make a reference only in the form that the uniform title would take if the title in question had been selected as the basis for the uniform title. The following examples illustrate the most common situations in which references based on non-distinctive titles are needed.

1) The title selected as the basis for the uniform title is distinctive but the work is also known by a non-distinctive title.

```
100 1# $a Hovhaness, Alan, $d 1911- $t Artik
400 1# $a Hovhaness, Alan, $d 1911- $t Concertos, $m
    horn, string orchestra, $n op. 78

100 1# $a Routh, Francis. $t Double concerto
400 1# $a Routh, Francis. $t Concertos, $m violin,
    violoncello, orchestra, $n op. 191
```

2) The work is also known by the name of a type of composition different from that selected as the basis for the uniform title.

```
100 1# $a Pleyel, Ignaz, $d 1757-1831. $t Sonatas, $m
    piano trio, $n B. 465-467
400 1# $a Pleyel, Ignaz, $d 1757-1831. $t Trios, $m
    piano, strings, $n B. 465-467
```

3) The work is identified in the item being cataloged by a number from a numbering system different from that used in the uniform title.

```
100 1# $a Dvořák, Antonín, $d 1841-1904. $t
    Symphonies, $n no. 8, op. 88, $r G major
400 1# $a Dvořák, Antonín, $d 1841-1904. $t
    Symphonies, $n no. 4, op. 88, $r G major
```

¹ For works with such titles as “Double concerto,” “Tripelkonzert,” etc., make a reference based on the non-distinctive title “Concerto” even if there is no evidence that the work actually is known by the non-distinctive title, if such a reference would provide useful access to the work.

26.4B1

100 1# \$a Haydn, Joseph, \$d 1732-1809. \$t Symphonies,
\$n H. I, 6, \$r D major

400 1# \$a Haydn, Joseph, \$d 1732-1809. \$t Symphonies,
\$n no. 6, \$r D major

100 1# \$a Vivaldi, Antonio, \$d 1678-1741. \$t
Concertos, \$m oboes (2), continuo, \$n RV
535, \$r D minor

400 1# \$a Vivaldi, Antonio, \$d 1678-1741. \$t
Concertos, \$m oboes (2), continuo, \$n op.
42, no. 2, \$r D minor

400 1# \$a Vivaldi, Antonio, \$d 1678-1741. \$t
Concertos, \$m oboes (2), continuo, \$n P.
302, \$r D minor

*(Title on item being cataloged: Concerto for two oboes and
bassoon in D minor, op. 42, no. 2, P. 302)*

(Generally do not refer from titles using numbers not found in the item being cataloged unless such numbers originated with the composer.)

4) The item being cataloged is published for a medium of performance other than the original, and a statement of medium of performance would be required in the uniform title if the version being cataloged were the original version.

100 1# \$a Boccherini, Luigi, \$d 1743-1805. \$t
Quintets, \$m oboe, violins, viola,
violoncello, \$n G. 436, \$r D minor

400 1# \$a Boccherini, Luigi, \$d 1743-1805. \$t
Quintets, \$m flute, violins, viola,
violoncello, \$n G. 436, \$r D minor

100 1# \$a Pleyel, Ignaz, \$d 1757-1831. \$t Quartets, \$m
strings, \$n B. 302, \$r Eb major; \$o
arr.

400 1# \$a Pleyel, Ignaz, \$d 1757-1831. \$t Parthias, \$m
woodwinds, horn, \$n B. 302, \$r F major

Conflicts

When a title in a reference formulated in uniform-title format according to these instructions is the same as the uniform title of another work entered under the same composer, resolve the conflict by making an addition or additions to the reference according to rule 25.30E1. Also change the existing uniform title by making a corresponding addition or additions.

100 1# \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas,
\$m alto horn, piano

400 1# \$a Hindemith, Paul, \$d 1895-1963. \$t Sonatas,
\$m horn, piano \$n (1943)

*(For alto horn, horn, or saxophone and piano; established uniform
title, [Sonatas, horn, piano], to be changed to [Sonatas, horn, piano
(1939)])*

If the application of these instructions results in two identical references to different uniform titles entered under the same composer, resolve the conflict by making an addition or additions to each reference according to rule 25.30E1.

26.4B3. TITLES OF PARTS CATALOGUED UNDER THE TITLE OF THE WHOLE WORK.
[New]

For references from titles of parts of musical works, see LCRI 25.32A1.

26.4B4. COLLECTIVE TITLES. [New]

Musical Works*Variant forms of collective titles*

1) *Ampersand*. When an ampersand (or other symbol, e.g., +, representing the word “and”) occurs as one of the first five words in a collective title being referred from, make an additional reference substituting the word “and” in the language of the title.

```
100 1# $a Bloch, Ernest, $d 1880-1959. $t Instrumental
      music. $k Selections
400 1# $a Bloch, Ernest, $d 1880-1959. $t Gesamtwerk
      für Violoncello & Orchester
400 1# $a Bloch, Ernest, $d 1880-1959. $t Gesamtwerk
      für Violoncello und Orchester
```

2) *Numbers*. When a cardinal number occurs as one of the first five words in a collective title being referred from, make references according to the principles governing the making of added entries set forth in the section on alternate forms containing numbers in LCRI 21.30J. In addition, when a distinctive collective title being referred from begins with a number that is not an integral part of the title, make a reference from the title with the number omitted.

```
100 1# $a Brahms, Johannes, $d 1833-1897. $t
      Symphonies
400 1# $a Brahms, Johannes, $d 1833-1897. $t Vier
      Symphonien
400 1# $a Brahms, Johannes, $d 1833-1897. $t 4
      Symphonien

100 1# $a Mozart, Wolfgang Amadeus, $d 1756-1791. $t
      Symphonies. $k Selections
400 1# $a Mozart, Wolfgang Amadeus, $d 1756-1791. $t
      Six last symphonies
400 1# $a Mozart, Wolfgang Amadeus, $d 1756-1791. $t 6
      last symphonies
400 1# $a Mozart, Wolfgang Amadeus, $d 1756-1791. $t
      Last symphonies
```

3) *Other*. If a distinctive collective title being referred from contains data within the first five words for which there could be an alternative form that would be filed differently, make an additional reference from that form if it is thought that some users of the catalog might reasonably search under that form, following the guidelines for title added entries in LCRI 21.30J.

26.4B4

100 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t
Organ music. \$k Selections
400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t
Orgelmusik in St. Blasius Münden
400 1# \$a Bach, Johann Sebastian, \$d 1685-1750. \$t
Orgelmusik in Sankt Blasius Münden

Conflicts

When the title proper (or other title being referred from) of a collection of, or selection from, a composer's works is identical with a uniform title that has been used under the heading for that composer in a bibliographic record or name authority record in the catalog, trace the name-title reference from the bibliographic title to the collective uniform title as a “see also” reference.

100 1# \$a Schubert, Franz, \$d 1797-1828. \$t Songs. \$k
Selections
500 1# \$a Schubert, Franz, \$d 1797-1828. \$t An die
Musik
(Established uniform title: [An die Musik])

100 1# \$a Boyce, William, \$d 1711-1779. \$t
Instrumental music. \$k Selections
500 1# \$a Boyce, William, \$d 1711-1779. \$t Concerti
grossi
(Established uniform title: [Concerti grossi])

In all other cases, trace the reference as a “see” reference.

100 1# \$a Ellington, Duke, \$d 1899-1974. \$t Songs. \$k
Selections
400 1# \$a Ellington, Duke, \$d 1899-1974. \$t
Sophisticated lady
(Uniform title [Sophisticated lady] not established)

100 1# \$a Baksa, Robert F. \$t Instrumental music. \$k
Selections
400 1# \$a Baksa, Robert F. \$t Chamber music
(Uniform title [Chamber music] not established)

When a uniform title is established (i.e., used in a heading in a name authority record or an access point in a bibliographic record) which is identical with the title portion of a name-title “see” reference under the same composer, change the reference to a “see also” reference.

Collections without collective title

For a collection without a collective title entered under a personal name heading with a

collective uniform title, make a name-title reference from the first title recorded in the title and statement of responsibility area to the uniform title, if no analytic added entry is made for the first work. (If an analytic added entry is made for the first work, sufficient access to the bibliographic record is provided by that analytic added entry and associated references.)

Bibliographic record:

```
100 1# $a Debussy, Claude, $d 1862-1918.
240 10 $a Piano music. $k Selections
245 13 $a La cathédrale engloutie $h [sound recording]
      ; $b Ondine ; Estampes ; Etude pour les arpèges
      composés ; Children's corner ; L'isle joyeuse
      / $c Debussy.
```

Authority record:

```
100 1# $a Debussy, Claude, $d 1862-1918. $t Piano
      music. $k Selections
400 1# $a Debussy, Claude, $d 1862-1918. $t Cathédrale
      engloutie
```

Bibliographic record:

```
100 1# $a Schubert, Franz, $d 1797-1828.
240 10 $a Piano music. $k Selections
245 10 $a Moments musicaux : $b D 780--op. 94 ;
      Ungarische Melodie = Hungarian melody : D 817
      ; Allegretto in c = C minor, D 915 ; Drei
      Klavierstücke = Three piano pieces, D 946 / $c
      Franz Schubert ...
```

Authority record:

```
100 1# $a Schubert, Franz, $d 1797-1828. $t Piano
      music. $k Selections
500 1# $a Schubert, Franz, $d 1797-1828. $t Moments
      musicaux
      (Title conflicts with an established uniform title; see section
      "Conflicts" above)
```

Follow the above instructions also when three or more parts of a single work are published together without an overall title.

26.4D3. COLLECTIVE TITLES. [New]

Cataloger-generated references will no longer be made for collections without a collective title entered under a personal name heading. Instead, follow the instructions in LCRI 26.4B4. However, do not cancel or change cataloger-generated references made under earlier procedures unless they contain errors or are factually incorrect.